MAXIMUMROCKNROLL

JANUARY
2004
$4 • #248

INSIDE: DISCHARGE • SUPERHELICOPTER • JED WHITEY
BLACK FRIDAY 29 • FIND HIM AND KILL HIM • THE LIDS
IMPRACTICAL COCKPIT • FACE UP TO IT
MAXIMUM ROCKNROLL RADIO REVEALED & MUCH MORE!

MAXIMUMROCKNROLL TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 (or so...) lists of stuff we review.

TIM BROOKS

EPIDEMIC-LP	GUNMOLL-Board or Rejection-LP
KNIFED/ SCIENTIFIC BONG-split LP	V/A-Cleanse the Bacteria-LP
IMPERIAL LEATHER-Excuses for Future-EP	FROM ASHES RISE-Nightmares-LP
TERMINUS-Graveyard Dreams-CD	BARSE-Better be Ready-EP
AVSKUM-Punkista-LP	GRABASS CHARLESTONS-Greatest Story-LP

ROB COONS

THEY LIVE-Poverty or Poison-LP	GLOOM-LP
FROM ASHES RISE-Nightmares-LP	REPROACH-I'd Rather Skate All Day-LP
DIALLO / EXHALE-split EP	SICK OF IT ALL-Life on the Ropes-LP
AVSKUM-Punkista-LP	INTERNAL AFFAIRS-Casualty of the Core-EP
WORMSMEAT-Four Supid Brains-EP	V/A-Cleanse the Bacteria-LP

ARWEN CURRY

RAI KO RIS-Himalayan Frostbite-EP	X-Delta 88-EP
GUNMOLL-Board of Rejection-LP	FROM ASHES RISE-Nightmares-LP
ENDSTAND-12"	V/A-The Sisterhood-EP
IMPERIAL LEATHER-Excuses for Future-EP	THE A-LINES / MISS MARY-split EP
THE FUSES-Mit Einer Hohen-EP	86'D-Budweigle Blues-EP

PAUL CURRAN

"Call the Police" - Stephanie McDee	BITCHIN' - Gainesville, FL
Frontier Rolls - Albuquerque, NM	Halloween Critcal Mass, NYC
300 Booker St., Little Rock, AR	Swimming in the Gulf of Mexico
Radio Bilingüe	The Moonshine Kids
"The Drinkin' Song" - Tracy Byrd	"End of..." Dinner, Pensacola, FL

JONATHAN FLOYD

GUNMOLL-Board of Rejection-LP	INTELLIGISTA-Bang Bang-EP
AGAINST ME-As the Eternal Cowboy-LP/Live	THEY LIVE-Poverty or Poison-LP
BROKE REVUE-LP	THE CURSES-#&$%-LP
GRABASS CHARLESTONS-Greatest-12"	ENDSTAND-12"
FROM ASHES RISE-Nightmares-LP	1543 Franklin St. forever!

JEFF HEERMANN

DIPERS-How to Plan Successful Parties-LP	POPULAR SHAPES-Flattered You're Terrified-EP
X-Delta 88-EP	HATEBREEDERS-live
BROKE REVUE-Oldtime Futureshock-LP	LOOSE-Rock the Fuck On-CD
V/A-Go Jonny GoGoGoGo-EP	BLACKS / PERSUADERS-split EP
BLACK LIPS-LP	FUSES-Mit Einer-EP

KENNY KAOS

RADIO REELERS-Shakin at the Party-LP	THE A-LINES / MISS MARY-split EP
TRASH TORTEN COMBO-Tortenschlocht-LP	IMPERIAL LEATHER-Excuses for Future-EP
AGAINST ME-As the Eternal Cowboy-LP	BLACKS / PERSUADERS-split EP
V/A-GoJohhnnyGoGoGoGo-EP	AMAZING LARRY-My Baby's a Mannequin
LA MOTTA-Love California-Ep	THE CURSES-#&$%-LP

CAROLYN KEDDY

BLACKS / PERSUADERS-split EP	ARMEDALITE RIFLES-Won't Fight-EP
THE MAGNETIX-Flash-10"	SKIP JENSEN & HIS SHAKIN FEET-EP
Detonations-Victim-7"/ V/A-Me & My 6 Strings-10"	ELECTRIC EYE-Electirc Wisdom-LP
HASIL ADKINS-Kim Rock-12"	COME 'N' GO-Rhythm 'n' Blood-CD
BROKE REVUE-Oldtime Futureshock-LP	YEAR OF THE RAT-documentary film

SUBSCRIPTIONS: (postpaid prices)
•US Rate: $4 each. 6 issue sub for $22. 12 issue sub for $36. In California, send $4.34 for single copies, $23.87 for 6 months, or $39.06 for 12 months (tax).
•Canada & Mexico: $5 each (air) or $4 (surface, to Canada only). 6 issue sub for $30 (air). 12 issue sub for $55 (air).
•Everywhere else: $10 each (air) or $6 (surface). 12 issue sub for $110 (air) or $57 (surface).
Let us know which issue to start with!

BACK ISSUES AVAILABLE:
#148, 150-151, 153-154, 156 pt. 1, 156 pt. 2, 158-163, 166, 168-172, 174-175, 178-181, 184-211, 213-247 are as stated above in subscription info.
See page after next.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.

Ad Copy In (with payment):
by 15th of previous month.
Issue out: by 2nd week of following month.

**** AD RATES & SIZES!! ****
1/6 page: (2 3/8" x 5") $30
1/3 page long: (2 3/8" x 10") $85
1/3 page square: (5" x 4 7/8") $100
1/2 page: (7 1/4" x 5") $150
Full page (7 1/4" x 10") $400

AD CRITERIA:
We will not accept major label or related ads, or ads for comps that include major label bands. We reserve the right to refuse ads for any reason at any time. Send ads on paper, properly sized, or as TIFFs at 300 dpi—payment by mail.

CLASSIFIEDS: NEW PRICE! $2 for a maximum of 40 words. No racist, sexist or fascist material. Send typed if possible.

COVER: Mike Bukowski

SELL MRR AT GIGS: Within the US, they're $1.50 each ppd, cash up front. Contact us for non-US orders. Must order 5 or more of the same issue.

NEWSSTAND circulation through Big Top Newsstand Services, a division of the IPA. For more information call (415) 643-0161 or fax (415) 643-2983 or E-mail: Info@BigTopPubs.com.
Also available from: No Idea, Sound Idea, Revolver, Get Hip, Smash, Subterranean, Last Gasp, See Hear, Armadillo, Ubiquity, Choke Inc, Desert Moon, and Marginal.

See page 5 for foreign distribution info.

Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:
MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415) 923-9814
Fax (415) 923-9617
www.maximumrocknroll.com
mrr@maximumrocknroll.com
(use this mainly for comments & letters. Use phone for ads & other business stuff)

MAXIMUMROCKNROLL

TOP 10

Please send us records (2 copies of vinyl, if possible–one for MRR and one for reviewer), or CD-only release. See records section for where to send tapes & CD-Rs.

RAY LUJAN
- SUGARBOMB-CD/ KAOS-CD
- V/A-New York City Rock 'n' Roll-CD
- THE DIRTY-Cinnamon-EP
- THE FUSES-Mit Einer Hohen-EP
- BEATNIK TERMITES-Girl Crazy-CD
- BOSS MARTIANS-The Set Up-CD
- ARMEDALITE RIFLES-Won't Fight-EP
- TEENAGE BOTTLEROCKET-Another Way-LP
- MISS MARY / A LINES-split EP
- PHILMORE-The Bare Truth About-CD

BOBBY MANIC
- THE CURSES-#&$%-LP
- COPYRIGHTS-We Didn't Come Here to Die-CD
- RADIO REELERS-Shakin at the Party-LP
- OBSERVERS GEEKING OUT IN MY APT.
- MINDS-Plastic Girls-CD

WILL RISK
OUT OF TOWN ON RISKY BUSINESS

ALLAN MCNAUGHTON
- FUSES-EP/ FUSES/UNIFORM-split EP
- POPULAR SHAPES-EP/ JR EWING-live
- AVSKUM-Punkista-LP
- CERAMIC HOBS-72 Hour Drink Binge-EP
- ARMEDALITE RIFLES-Won't Fight-EP
- KNIFED / SCIENTIFIC BONG-split LP
- X-Delta 88-EP
- FROM ASHES RISE-Nightmare-LP
- IMPERIAL LEATHER-Excuses for Future-LP
- THE BROKE REVUE-Oldtime Futurestock-LP

DONNA POOLE
- DETONATIONS-Victim-EP
- 86'D-Budweigle Blues-EP
- THE DRUGS VS. THE DRUGS-split EP
- FUSES / UNIFORM-split EP
- THE MAGNETIX-Flash-10"
- V/A-Me and My Six Strings Club-10"
- RADIO REELERS-Shakin the Party-LP
- FROM ASHES RISE-Nightmares-LP
- ANTI FLAG-The Terror State-LP
- AVSKUM-Punkista-LP

BRUCE ROEHRS
- STITCHES / HAMMERLOCK-Live
- KYRE+BUUNARIT-40 Tuntia Viiossa-EP
- V/A-Hardcore Ljubljana-LP
- WORMSMEAT-Four Stupid Brains-EP
- EXTERMINATE-EP / ASSASSINATE-EP
- MUTILATORS / MUGGERS-live
- STROHSÄCKE-Nantes Inferno-LP
- DICKIE SPIKE / BAD NASTY-split EP
- TRASH TORTEN COMBO-Sonntagsfreude-EP
- 86'D-Budweigle Blues-EP / AVSKUM-LP

MIKE THORN
- AVSKUM-Punkista-LP/ TYRADES-live
- RAI KO RIS-EP / ASSASSINATE-EP
- IMPERIAL LEATHER-Excuses for Future-EP
- ENDSTAND-12" / EPIDEMIC-LP
- V/A-The Sisterhood-EP/BARSE-EP
- FROM ASHES RISE-Nightmares-LP
- TEENAGE BOTTLEROCKET-Another Way-LP
- DIALLO / EXHALE-split EP/GLOOM-LP
- WORMS' MEAT-Four Stupid Brains-CD
- STROHSÄCKE-Nantes Inferno-LP/EP

RYAN WELLS
- FINDERS-Calling Dr.Powerpop-CD
- DIPERS-How to Plan Successful Parties-LP
- ARMEDALITE RIFLES-Won't Fight-EP
- BARSE-Better Be Ready-EP
- POPULAR SHAPES-Flattered You're Terrified-EP
- CERAMIC HOBS-72 Hour Drink Binge-EP
- SKIP JENSEN-Evil Weirdos-EP
- FUSES-Mit Einer Hohen-EP
- V/A-Me and My Six Strings Club-10"
- BLACK LIPS-LP

ZINE TOP TEN
- CHIHUAHUA AND PITBULL #3
- EQUALIZING DISTORT #8
- FISH PISS #4
- HOW MUCH ART CAN YOU TAKE? #5
- PUNKS BEFORE PROFITS #14
- UNDER THE YOKE OF THE STATE VOL.1
- DIG IT! #29
- JERSEY BEAT #74
- ONE OF US #2
- THE TROUBLE WITH NORMAL #66

ZINE SHITWORKERS
Anandi, Peter Avery, Jerry Booth, Tim Brooks, Kat Case, Catherine Cook, Craig Ums, Andy Darling, Ben Ditch, Maree Faygo, Jonathan Floyd, Gardner Fusuhara, Doug Grime, Jeff Heermann, Chloe Jensen, Ramsey Kanaan, Paul Lesneski, Ray Lujan, Hal MacLean, Clayton McBride, Ben Mandeville, Mauz, Mark Murrmann, Mimi Nguyen, Donna Poole, Wm. Rage, Spencer Rangitsch, Casey Ress, Roy Rohlfing, Greta S., Andrew Scott, Josh Stein, Melissa Toimil, Shane White, Gordon Zola, Aragorn, Michelle Barnhardt, Julia Booz Ullrey, Amy Browne, Ariel Celeste, Rob Coons, Paul Curran, Mikel Delgado, Sean Dougan, Jake Filth, Travis Fristoe, Lien Gray, Harald Hartmann, Vince Horner, Jess, Kenny Kaos, Michael Lucas, Jesse Luscious, Jeff Mason, Tobia J. Minckler, Megan March, Allan McNaughton, Negative Tom, Joshua Peach, Cooper Quintin, Sandra Ramos, Rick Reavill, Will Risk, Heather Ryan, Sara Sandberg, Mary Southworth, Sweettooth, Ryan Wells, Erin Yanke

ZINE CONTRIBUTORS
Tony Arena, Renae Bryant, Rob Coons, CrimethInc, George Impulse, Ted Rall, Bruce Roehrs, George Tabb, Wells Tipley, Brad Wallace, Fly, Alex, Clark Giles, Icky, Elliot Warren, Mike Bukowski, Justine Demetrick, Mykel Board, Mitch Cardwell, Carl Cordova, Bill Florio, Carolyn Keddy, Erika Ransom, Steve Spinali, Mike Taylor, Felix Von Havoc, Henry Yu, Matt Underfoot, Liam Ducey, Markku, Jill Hubley, Koos TvS, Fred Hammer, Spor Virus

DISTRIBUTION COORDINATOR
Clara Jeffers

ZINE COORDINATORS
Arwen Curry, Mike Thorn

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

#148/Sept '95. Soda Jerks, Toe Rag, Thorazine, Sacred Straight, Wizo, Opposition Party, Moody Jackson, Adversives, Opcion Crucial, Rebel, Rebel, Teen Idols, Walking Ruins.

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers.

#151/Dec '95. Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, Stains, Varukers, Pist, Terrible Virtue.

#153/Feb '96. Snort, Hatchetface, Little Ugly Girls, ADZ, Oxymoron, NOTA, Stun Guns, Surfin' Turnips, Gutfiddle, Karen Monster, Dimestore Haloes.

#154/Mar '96. Motards, Subincision, Stisism, Donnas, Stallions, Count Backwards.

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids.

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal.

#158/July '96. Workin' Stiffs, The Gain, Ashley Von Hurter, Haters, The Process, Brother Inferior, Judge Nothing, Break-ups, Not For Rent, "Roots of Punk: the Buzzcocks."

#159/Aug '96. Smugglers, Tone Deaf Pig-Dogs, Too Many Records, Man Afraid, Blind Side, Vox Populi, Fun People, Fat, Drunk & Stupid, BrandNewUnit, Death Wish Kids.

#160/Sept '96. Automatics, Boycot, Toast, Morning Shakes, Mormons, John Q. Public, Sex Offenders, Ballgagger, Business, Apocalypse Babys, Good Riddance.

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Sink, Sires, Newtown Grunts.

#162/Nov '96. Phantom Surfers, Candy Snatchers, the Stain, National Guard, Torches To Rome, Restos Fosiles, Two Bo's Maniacs, Snuka, Redemtion 87, Torture Kitty.

#163/Dec '96. Last Sons of Krypton, Prostitutes, Wig Hat, Boys, Let It Rock, Enemy Soil, Vulcaneers, Half Empty, Zeros, Deadcats, Teen Idles.

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew.

#168/May '97. Cretin 66, Fishsticks, Distemper, Enewetak, UK Subs, Luxo Champ, Jake Sayless, "Pioneers of Punk."

#169/June '97. Hand Skin, Cluster Bomb Unit, Jihad, Purgen, Speed Queens, Remission, Halflings, The Old Man, Deface.

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile. Broken, (Young) Pioneers, Hoodrat.

#171/Aug '97. Violent Society, Strychnine, Idiots, Knuckle Heads, Race Traitor, Patrick Grindstaff, Misanthropists.

#172/Sept '97. Withdrawals, Judgement, No Motiv, Oppressed Logic, Truents, Left For Dead, Yellowskin, Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, X-It.

#174/Nov '97. Stratford Mercenaries, Lickity Split, Bladder, Piss Shivers, Barnhills, In/Humanity, Education theme issue.

#175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimestore Haloes.

#178/Mar '98. Economics issue. Forgotten Rebels, Dirtys, Josh Collins, American Steel, Letterbombs, Gyogun Rend's, Go-Devils, Room 41, Tone Deaf Pig Dogs, Garage Rats.

#179/April '98. Boy Sets Fire, Tres Kids, Idyls, Spat & The Guttersnipes, The Posers, Explosive Kate, Douche Flag.

#180/May '98. Reinforce, Discontent, TV Killers, Slack Action, Eyeliners, Mademoiselle, MK Ultraviolence, Haulin' Ass, 97a, Infiltrators, Jack Saints, Stray Bullets.

#184/Sept '98. Absentees, Devoid of Faith, UXA, Ümlaut, Four Letter Word, Streetwalkin' Cheetahs, Ricanstruction, Libertine, Indecision, Snarkout Boys.

#185/Oct '98. Traitors, Wimpy Dicks, Armed & Hammered, Dylan McKays, NME, Tezacrifco, Worm, Roswells, Raxola, Beatnik Termites.

#186/Nov '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads.

#187/Dec '98. Real Kids, Sawn Off, Cretins, Spider Cunts, Heroines, Third Party, No Class, Skabs.

#188/Jan '99. Stitches, Neighbors, Mansfields, Real Swinger, Marauders, Mark Bruback, Mars Moles, DOA.

#189/Feb '99. Monster X, Peter & the Test Tube Babies, Steam Pig, Maurauders, Yakuza, Dead Beat, Halfways, Hot Rod Honeys, DeRita Sisters.

#190/Mar '99. John Holstrom, Powerhouse, Brezhnev, Slappy, Black Pumpkin, Smartbomb ca, Wanda Chrome, Long Gones, Smogtown, Halfways, Tilt.

#191/April '99. Murder Suicide Pact, Kil Kare, Dudman, Super Hi-Fives, Better Than Elvis DJs, Pet Peeves, Loose Ends, Slingshot Episode.

#192/May '99. Los Crudos, Burning Kitchen, Henry Fiat's Open Sore, Polythene, Kangaroo Recs.

#193/June '99. Munster Recs, DS-13, Safety Pins, Pussycats, Piolines, False Alarm, Darlington, Bad Stain, Bodies, Houseboy, Mullets.

#194/July '99. Deathreat, Last Match, God Hates Computers, Fokkewolf, Flesh Eating Creeps, Aside, Hoppin' Mad, Kid Dynamite, Thee Outcasts.

#195/Aug '99. Moral Crux, RC5, Have Nots, Ill Tempered, Dysentery, Greg Higgins, Revlons, Larry & the Gonowheres..

#196/Sept '99. Hopscotch, Catharsis, Orchid, The Pricks, Grissle, Product X, Reaching Forward, Emerge, Third Degree, "Epicenter Zone '90-'99".

#197/Oct '99. Reducers SF, Lower Class Brats, Reactor 7, TheGodsHateKansas, Futuro Incierto, Showcase Showdown, Waifle, Flat Earth Recs.

#198/Nov '99. Hail Mary, Pressure Point, Bump 'N Uglies, The Victims, A//Political, Outlast

#199/Dec '99. Locust, Ratos de Porao, USV, Razlog Za, G-3, Swarm, WHN?, Mt. St. Helens, Black Cat Music, Enemy Soil.

#200/Jan '00. American Steel, Curse, Gee Vaucher, Hers Never Existed, Aaron Cometbus, Active distro, Toxic Narcotic, MRR catalogue #100-200.

#201/Feb '00. Beerzone, Towards An End, Daybreak, "Best Punk Singles of the '90s," the WTO riots in Seattle.

#202/March '00. KTMWQ, Real Estate Fraud, Strike Out, Broken Rekids, the Haggard, GC5, Gore Gore Girls, the Catheters.

#203/April '00. Spazz, Slang, *Slug & Lettuce* zine, *Suburban Voice* zine, As We Once Were, Red Angel Dragnet, Four Letter Words, Slampt Records, the Wednesdays, the Fuses.

#204/May '00. Cocksparrer, Talk Is Poison, Red Scare, Put Downs, Out Cold, Geraldine, Michael Knight, CBGaV, Pillage People.

#205/June '00. Punks With Kids special. Skudz, 50 Million, Legion, Wilbur Cobb, Coalition.

#206/July '00. Drunk, ESL, Ambition Mission, Lord High Fixers, Cripple Bastards, Dig Dug, Federation X, Amulet, Valentine Killers.

#207/Aug '00. Harum Scarum, Raw Power, Unseen, Pekinska Patka, Hudson Falcons, Dementia 13, Confine, Allergic to Whores.

#208/Sept '00. Le Shok, the Commies, the Chemo Kids, Day of Mourning, Affront, Diaspora, Whippersnapper, Hopeless/Sub City, Prank, Countdown to Oblivion

#209/Oct '00. Loose Lips, Godstomper, Peace of Mind, FYP, I Farm, Annalise, Cattle Decapitation, Riot/Clone.

#210/Nov '00. J Church, Profane Existence, Pezz, Pre-Teens, Templars, This Machine Kills, Subtonix, OB.

#213/Feb '01. Fun People, Onward to Mayhem, Ugly Pop, Midnight Evils, Atrocious Madness, Bread & Water, Josh Peach, Zodiac Killers.

#214/Mar '01. Crispus Attucks, Fetish, Lifes Halt, Mr. Roboto, Dream Dates, Satan McNugget, Havoc, Briefs.

#215/April '01. No Means No, Vitamin X, Injections, Y, Dils, Last In Line, Don Austin, Deranged Records

#216/May '01. Propagandhi, Angelic Upstarts, Discordance Axis, Ruination, Photographer: Chris Boarts, Strap-Ons, Lynnards Innards

#217/June '01. Joey Ramone R.I.P., Tear It Up, Skitsystem, The Pattern, CrimethInc., Esperanza, The Chicago Blackout, Photographer: Ace

#218/July '01. Guyana Punchline, Les Sexareenos, The Devil Is Electric, Red Monkey, White Collar Crime, Forca Macabra, The Ataris, Suicide, The Mob

#219/Aug '01. "Fix It!" cycling article, Crucial Unit, Lost Sounds, Lombardies, Flowers in the Dustbin pt. 1, Casualties, Resinators, *P.U.N.K.*, Slaughter & the Dogs, Anti-Flag, Dontcares, S'Bitch.

#220/Sep '01. Latin American Issue. Aubuso Sonoro, Anti-Todo, Fuerza X, Apatia No, Manganzoids, Demencia, Sick Terror, Tocatta y Bulla, NTN, Argies, Reconcile, Anti-Korpus, Ruido De Odio, Los Pepiniyos, Rebelion Disidente, Brazil Scum , Kim Bae Photo Essay.

#221/Oct '01. Tales from the G8 Summit, Reflections, Soophie Nun Squad, Totalitär, True North, Wontons, Sin Dios, Bottles & Skulls, Scarred For Life, Flowers in the Dustbin pt. 2, Remains of the Day, Ritchie Whites, B'67.

#222/Nov '01. Dios Hastio, Tragedy, Four Letter Word, *Salad Days* author Charles Romalotti, Very Metal, Maurice's Little Bastards, the Rotters, MDC Brazilian tour diary, the Cravats, JR Ewing, Dutch scene report, extended news section, "Globalization Rhetoric & Reality,"

#223/Dec '01. "US Policy in the Middle East," "Revisiting 1948," Manifesto Jukebox, Good Riddance, Pokers, Viimenen Kolonna, Bluebloods, Vitamin X tour diary, Flakes, Pg. 99, the Mob, 7 Days of Samsara.

#224/Jan '02. "Legislation Since Sept. 11," Rendencion 9.11, Metro Youth, Severed Head of State, Piranhas, Paraf, Backstabbers, Inc, An Albatross, Citizen Fish Tour, SPAM Records, the Virus, Action Time.

#225/Feb '02. Lengua Armada, Breaker Breaker, 3 Yrs. Down, Scrotum Grinder, Turun Tauti, Flux Of Pink Indians, Holding On, Pauki, 86'd, See You In Hell, Red Light Sting, Nazis From Mars, Scare Tactic.

#226/Mar '02. Queer punk special issue. Vaseline, Quails, Skinjobs, Italian queer punk report, Vaginal Davis, Feelings on a Grid, Sissies, Scott Free, Dumba, Columns.

#227/Apr '02. Bellrays, Rhinos, Wasted, Kristofer Pasanen, Business, Assert, DS 13 tour report, Life Set Struggle, Iowaska, Zounds.

#229/June '02. Countdown To Putsch, The Awakening, Dave Hill Distribution, Holier Than Thou, Kill Devil Hills, Sound Of Failure, E.T.A., Nubs, Les Baton Rouge, New Disorder Records, Career Suicide, Swellbellys, The Sinyx.

#230/July '02. Bitchin', Redencion 911, Phantom Limbs, Secretions, Holy Molar, Sharp Knife, Mighty John Waynes, A Global Threat, Groovie Ghoulies, Reproach, Annie Anxiety.

#231/Aug '02. Epoxies, Puppy Vs. Dyslexia, Koro, Blocko, Amdi Petersen's Armé, Piss & Vinegar Zine, Schizophrenic Records, Toys That Kill, Give Us Barabbas, Dirt.

#232/Sept '02. "No Future" article, Lost, Fartz, Sell Outs, Razors Edge, Stakeout, Dillinger Four, All or Nothing HC, Fleshies, Bridge Nine Records, Akashic Books, Liberty.

#233/Oct '02. "All Ages" article, Scholastic Deth, Runnamucks, Sinners & Saints, Panic, Gasolheads, Jewws, Futures, Michael Landon's Commandos, Storm the Tower, Against Me!, Balance of Terror, Class Assassins, Spazm 151.

#234/Nov '02. Snobs, What Happens Next? Brazilian tour, The Oath, Radio 4, Feederz, Charm City Suicides, Selfish, Riot 99, End On End, Peawees, Born/Dead

#235/Dec '02. Anti-war Special Issue. Anti-war guest columns. Anti-war scene reports. Articles: "Reading for Democracy," "War on Iraq?" "Unfinished American Revolution," Resource Guide, "US Involvement in Iraq,""Axis of Empire." Long Island DIY Scene, What Happens Next? Brazilian tour part 2, Smalltown, Kylesa, Crash & Burn.

#236/Jan '03. Mr. California & State Police, Iron Lung, Riff Randells, Chainsaw, *Artcore*, Latterman, Travis Cut, Phenomenauts, Pretty Little Flower, X-Cretas.

#237/Feb '03. Top Ten Records of 2002, "Music as a Weapon: Artists in Wartime," Dirt Bike Annie, Let It Burn, Stockyard Stoics, King Khan & Shrines, 625 Records, Feast Or Famine, Rudimentary Peni, Coachwhips, Self Defense.

#238/Mar '03. World Burns To Death, Chronics, Vilently Ill, Dystopia, Pilger, Exotic Fever, Brezhnev, R.A.M.B.O., Blown To Bits, Put To Shame, Deconditioned, This Bike Is A Pipe Bomb, Monsters.

#239/Apr '03. Romanian D-beat, Meconium Records, Amazombies, Abandoned Hearts Club, Mike V. & the Rats, Nicki Sicki, Bigamists, Bolivia article, Negatives, Kuolema, Defiance.

#240/May '03. I Quit, Apers, Headless Horsemen, Lesser of Two, Barse, Nightmare, Music Zine Roundtable, Exploding Hearts, Flesh Packs, Blacklist Brigade.

#241/June '03. Tyrades, Lumbergh, The Stand By Me, New Mexican Disaster Squad, Cut the Shit, Libertinagem, 17th Class, the Ends, He Who Corrupts, Deathbag, Cria Cuervos.

#242/July '03. Pensacola and San Francisco punk protest reports, John Wilkes Booze, Anfo, Bob Suren, Migra Violenta, Jackson 8, *Snakepit* zine, Krigshot, the Rites, Deadfall.

#243/Aug '03. "Media Alliance and the FCC," Striking Distance, Malcontents, Invisible City, Books Lie, Charm City Art Space, Hopeless Dregs of Humanity, I Shot Cyrus, Sunday Morning Einsteins, What the Kids Want, Onion Flavored Rings.

#244/Sept '03. None More Black, Deadline, Rai Ko Ris, Boxed In, Exploding Hearts, Raving Mojos, Blackout Terror, Morticia's Lovers, Thee Fine Lines, *Trust* zine.

#245/Oct '03. No Time Left, Riistetyt, Intense Youth, The Gimmies, Ass End Offend, Artimus Pyle, La Fraction, Kung Fu Rick, The Horror.

#246/Nov '03. Punk & Resistance in Israel, Letters from Palestine, No Choice, FM Knives, Bury the Living, Marked Men, The Dirty Burds, Provoked.

#247/Dec '03. DSB, The Boils, Popular Shapes, Phoenix Foundation, Bathtub Shitter, Meet the Virus, Cropknox, "Punk Babies on Tour" Article.

YOU WANT BACK ISSUES? ...WE'VE GOT YER BACK ISSUES RIGHT HERE.

BUY 3, THE 4TH IS FREE!

$3 DOLLARS EACH FROM → MAXIMUMROCKNROLL PO BOX 460760 SAN FRANCISCO, CA 94146-0760

FOREIGN DISTRIBUTION

Dear *MRR* readers…

Below you'll find a list of distros in Europe and elsewhere. We've been doing our best to cover as much territory outside of the USA as we can, but we still need your help in establishing contacts with like-minded punx who are interested in carrying *MRR*. We're providing this list to you in order to let you know where you can currently get your monthly fix of *MRR*, but we're always looking for more help; so if you do a distro, would be interested in selling *MRR* at shows, or just want to go in with a crew of friends to get a cheaper post rate—get in touch and we'll tell you the details! Please note that several of the distributors below are now offering subscription services. If you're not sure, just ask! Thanks again for all your support.

AUSTRALIA

Demolish Distro
Matthew Limmer
12 Connemara Cs
Kelso, Townsville, QLD
4815 Australia

Endless Blockades
PO Box 3023
South Brisbane BC
Q, 4101, Australia

Vox Populis Zine Distro
PO Box 253 Roselands
Sydney, NSW
2196 Australia
http://vox.i85.net

BRAZIL

Terrötten Records
c/o Renan Fávero
Caixa Postal 8080
Porto Alegre - RS
90201-970 Brazil
www.terrotten.com

CZECH REPUBLIC

Filip Fuchs
Grohova 39
602 00 Brno, Czech Republic
orba@seznam.cz

Malarie Records
PO Box 153
756 61 Roznov P/R
Czech Republic
www.malarie.ind.cz

DENMARK

Kick 'n' Punch
PO Box 578
2200 Copenhagen N., Denmark

FINLAND

Combat Rock Industry
PO Box 65
11101 RMK, Finland
www.combatrockindustry.com
info@combatrockindustry.com

FRANCE

El Trasgo // Pierre
Le Courtil
05250 St. Etienne en Devoluy,
France, eltrasgo@infonie.fr

Stonehenge Records
B.P. 46
33031 Bordeaux Cedex, France
www.stonehengerecords.com

Sugar & Spice Mailorder
B.P. 9 / 69126 Brindas, France
www.sugarandspice.fr

Pearce Vincent
3 Rue de la Ferme Quincampoix
91600 Savigny-Sur-Orge, France
www.detruirelennui.fr.st
soyunbuho@no-log.org

GERMANY

Plastic Bomb GmbH
Heckenstr. 35a
47058 Duisburg
Germany
swen@plastic-bomb.de
Subscriptions available

Thought Crime
c/o Thomas Franke
Boxhagener Str. 22
10245 Berlin, Germany

Green Hell Records
Bradford & Kestennus GbR
Von Steuben Str. 17
48143 Muenster, Germany
www.greenhell.de
fax 49 - (0) 251 - 5302627
ph 49 - (0) 251 - 5302628

X-Mist
Leonhardstr. 18A
72202 Nagold, Germany
www.x-mist-de

Yellow Dog
PO Box 55 02 08
10 372 Berlin, Germany
www.yellowdog.de
Subscriptions Available

GREECE

Jinx Records
24 Asklipioy Str. / Athens, Greece
ph / fax +3-210-3645069
info@jinx.gr / www.jinx.gr

ICELAND

Sigurdur Hardarson
Barónsstígur 57
101 Reykjavik, Iceland
nursepunk@hotmail.com

IRELAND

Hope
31 Hazel Road, Donnycarney
Dublin 9, Ireland
niall@thumped.com
Subscriptions available

ITALY

Angry Records
c/o Fulvio Dogliotti
C.P. 280
15100 Alessandria, Italy
angryrec@iol.it
www.angelfire.com/ne/angry

MALAYSIA

Ahmad
LBKL 64, 4th Mile
Gombak Rd 53000
Kuala Lumpur, Malaysia

NETHERLANDS

Sonic Rendezvous
PO Box 417
1800 AK Alkmaar, Netherlands
T +31 (0)72 5673038
F +31 (0)72 5647237
http://www.sonic.nl

POLAND

Refuse Records
c/o Robert Matusiak, PO Box 7
02-792 Warszawa 78, Poland
refusexresist@go2.pl
www.refuserecords.prv.pl

Trujaca Fala
PO Box 13
81 806 Sopot 6, Poland
www.trujacafala.com

RUSSIA

Old Skool Kids Records
PO Box 64, 109147
Moscow, Russia
oldschoolkids@yahoo.com
www.oskids.nm.ru

SINGAPORE

Humble Start
Bernard Low
Blk 451, Tampines St. 42
#05-222, Singapore 520451

SPAIN

La Idea (Infoshop)
C/Santa Barbara 7, Local
280004 Madrid, Spain
www.sindios.net

Runaway Records
Costa de Santa Creu N. 4 A
07012-Palma de Mallorca, Spain
runaway@arrakis.es

SWEDEN

Cage Match Federation
Kaj Sivervik
Kvarnvägen 15A
90320 Umeå, Sweden

Christoffer Jonsson
c/o Becirovic
Ålgrytevägen 3, 2tr
127 32 Skärholmen, Sweden

SWITZERLAND

Rinderherz Records
Postfach 3634
zch-5001 Aarau, Switzerland
rinderherz@gmx.net

Pete S. Texas
c/o Furrer
Haenibueel 20
CH-6300 Zug, Switzerland
thefish@bluefintunarecords.com

UK, ENGLAND

Active Distribution
BM ACTIVE
WC1N 3XX London, England
www.activedistribution.org
Single copies & Subscriptions
Wholesale also available

Suspect Device Zine
PO Box 295, Southampton
S017 1LW, England, UK

UK, WALES

Assembly Line
Unit 100, 61 Wellfield Rd.
Cardiff CF24 3DG, Wales, UK
www.assemblylinemusic.com
Single copies & Subscriptions

SUBSCRIBE TO MAXIMUM ROCKNROLL!

ONE FULL YEAR FOR ONLY $36 IN THE USA!

CHEAP FOREIGN RATES TOO!

MAXIMUM ROCKNROLL
POBOX 460760
SAN FRANCISCO, CA 94146

MAXIMUM ROCKNROLL RADIO!

A NEW SHOW EACH WEEK, CHOCK FULL OF THE LATEST AND GREATEST PUNK ROCK FROM AROUND THE WORLD! LISTEN ONLINE AT WWW.MAXIMUMROCKNROLL.COM

BATTLE FOR THE AIRWAVES VOL.2
WEST COAST PUNK VS. EAST COAST OI!

TEMPLARS
THE WRETCHED ONES
THE WORKIN' STIFFS
THE BODIES

FIRST 200 ON GREEN VINYL!!

SAME FORMAT AS VOL.1 : 4 BANDS, 4 SONGS, 4 HITS!!! 1 SONG FROM EACH BAND. ALL SONGS ARE UNRELEASED. AFTER A TOUGH BATTLE IN VOL. 1, REIGNING TAG-TEAM CHAMPIONS THE WORKIN' STIFFS (CA) & THE BODIES (CA) TEAM UP TO FACE LONG TIME EAST COAST POWER-HOUSES THE TEMPLARS (N.Y.) AND THE WRETCHED ONES (N.J.). EACH BAND SHOWCASES THEIR UNIQUE SOUND AND SHOWS WHY THEY STAND ABOVE THE MILLIONS OF BANDS TODAY.
$4 PPD (USA)/$6 (REST OF WORLD)

THE SHRINKS - MY MINDS GONE 7" - $4(US)/$6(WORLD)
THE BELTONES - SHITTY IN PINK 7" - $4(US)/$6(WORLD)
TRUST FUND BABIES - UP TO NO GOOD 7" - $4(US)/$6(WORLD)
THE SHIFTERS-SHATTERED CD - $8(US)/$10(WORLD)
BOVVER WONDERLAND-FORGOTTEN HEROS CD - $8(US)/$10(WORLD)

RADIO RECORDS
PO BOX 1452
SONOMA, CA 95476

19 RADIO RECORDS 77

www2.vom.com/~radio77.index.htm

empty RECORDS U.S.

SOLGER
Codex 1980
LP/CD

For six months in 1980, **Solger**, Seattle's first hardcore band, played loud, raw music, akin to **Black Flag** and **The Germs**, for drunken teenaged pariahs. With lyrics that were aggressive and offensive, brilliant and moronic they gained worldwide attention for their ultra sub lo-fi self-released single. Members went on to other legendary Seattle punk bands, like **The Fartz**. This is the complete recorded works digitally remastered by Jack Endino.

Mea Culpa CD/LP

Gloryholes CD

www.emptyrecords.com
PO Box 12301 Portland, OR 97212

Busy Beaver Buttons SINCE 1995!

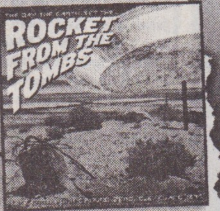
★ 1 inch
100 for $25
500 for $100
★ 1.25 inch
100 for $30
500 for $125
★ 1.5 inch
50 for $20
100 for $35
500 for $150
★ 2.25 inch
50 for $30
100 for $45
500 for $180

CUSTOM BUTTONS
It's Easy! Just Send:
1. your art
2. payment (check, MO, or cash)
3. your address and phone number

Prices for black ink. Full color, extra. **Contact us.** Postage included. (ground 1st class)

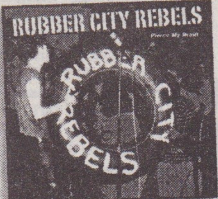
www.busybeaver.net
buttongal@busybeaver.net
773.645.3359
P.O. Box 87676
Chicago, IL 60680

THE GODFATHER OF GORE SINGS!



ROCKET FROM THE TOMBS

THE NEW CHRISTS



RUBBER CITY REBELS

Still Available

1977 records
WE NOW CARRY A FULL LINE OF 7"S/LPs/CDs KILLER BRIT POWER POP REISSUES FROM JAPAN.
SEE WEB SITE FOR DETAILS

Check out ClePunk.com for more info!

LIMITED EDITION BLOOD SPLATTERED 6" VINYL
and
ENHANCED VIDEO CD

Listen & buy at www.smogveil.com

"Serving You The Best In Pure Weirdo Dissatisfaction Since The 20th Century!"

SMOG VEIL RECORDS
550 W. Plumb Ln. #B501
Reno, NV 89509 USA

SMOG VEIL RECORDS ARE DISTRIBUTED BY: DISGRUNTLED, REVOLVER, UNDERGROUND MEDICINE, SOUTHERN, SUBTERRANEAN, CARROT TOP, CHOKE, SUREFIRE, GET HIP, NOT LAME, MORPHIUS, FORCED EXPOSURE, SCRATCH (CANADA), CORDUROY (AUSTRALIA) & WIZZARD IN VINYL (JAPAN)

NEW RELEASES

VIIMEINEN KOLONNA "Irvikuva" CD*

Finnish hardcore hell! Their ferocious speed and mean, dark edge draws heavily from early Finnish HC, yet is packed with an assortment of international influences, creating perfect HC for fanatics worldwide. This new mini-album sees VK speed thru 15 tracks in just over 18 minutes; boldly stated as their best material to date even considering their 7", split 7" with NAILBITER and "Aistien Juhlaa" album releases which all rage among the best today.
12" version coming later on AGIPUNK Records.

AUSGEBOMBT "HellBomber" LP / CD

Portland raw punk bastards playing 100% metallic hardcore punk. This is a distortion saturated, Scandinavian inspired, dis-assault(!) featuring members from BLOOD SPIT NIGHTS and HELLSHOCK. Essential RAW brutality!!!
The vinyl version comes packed with extras including a MASSIVE 24"x36" poster!
Limited WHITE vinyl available for mailorder.

ppd rates USA: LP $9, CD $8, CD* $7
LP: CAN/MEX: $10 Eco/$12 Air
WORLD: LP $12 Eco/$16 Air, CD $12, CD* $11
(*lower priced mini-album)
Order both together (CD & LP or 2 CDs) and take $2 off

hardcore holocaust
Releases & Distribution

contact us for the full catalog and wholesale or trades

For our other releases and news, including the 1200+ item mailorder list, check out our website

orders@hardcoreholocaust.com
po box 26742, Richmond VA 23261 USA

WWW.HARDCOREHOLOCAUST.COM

Super Pezhead

YOU NEED BUTTONS

1 Inch buttons for low prices:

B/W	Color
50/$15	50/$17.50
100/$22	100/$27
500/$100	500/$125

Turn around time is 5 to 7 days but many times faster

Super Pezhead Buttons
P.O.Box 588
Friendswood, TX 77549
buttons@superpezhead.com

Make all checks and moneyorders out to Super Pezhead

www.SuperPezhead.com

NEW 7" - DEAD HEROES

HR#57 Dead Heroes 7" EP first copies on red wax!

Headache Records P.O. Box 204 Midland Park, NJ 07432 USA

HEADACHE RECORDS

$4 ppd USA

outside US add $3 ea.

headacherecords.com

Sound Idea Distribution
PO Box 3204
Brandon, FL 33509-3204

Phone (813) 653-2550 Fax (813) 653-2658
www.soundideadistribution.com
sndidea@ix.netcom.com

ORDERING INFORMATION

Minimum order is $10 or it will be returned.
U.S. cash, check or money order made payable to Bob Suren.
PRICES INCLUDE POSTAGE FOR THE U.S. ONLY.
In the US, add $3.85 for first class postage, if you want it.
Can and Mex surface mail: add $1 per item
Can and Mex airmail: $3 for first item, $1 each additional
World surface mail: $2 for first item, $1 each additional
World airmail: $4 *each* for first 2 items, $1 each additional
PLEASE list alternatives or you may get a credit slip.
CATALOGS: Send $1 US, $2 world.
CREDIT CARDS: We grudgingly accept your yuppie plastic.
Call (813) 653-2550, 12-8 PM EST
PAY PAL – CALL or EMAIL before sending payment

Forca Macabra "Caveira Da Forca" LP $8.50
Nailbiter "Abused" LP $8.50 or CD $8.50
Religious War "Cracked System" LP $8.50
Action Directe "La Nouvelle Conspiration" LP $8.50
Artimus Pyle "Inheritance" 7" $5
Mass Separation "Tak Mau Lagi" $3.50 (Malaysia)
Bathtub Shitter "Fertilizer" 7" $3.50
Widespread Bloodshed 7" $5
Unholy Grave/Catheter 7" $3.50
Unholy Grave "Against Terrorism" 7" $5
Unholy Grave "Chaotic Raw Madness" 7" $3.50 (Live 2002)
Diallo/Exhale 7" $3.50
Weaving The Deathbag "The Devil's Punchline" 7" $5
Aphasia "S/T" 7" $3.50 (4 songs)
Resigned To Fate "Tragedy Of The Commons" 7" $3.50
Warsquad "In My Rage" 7" $3.50
V/A "Bridging Oceans: Internat'l Straightedge" 10" $8.50
Bathtub Shitter "Lifetime Shitlist" 7" $5
Breakfast LP $8.50
Dead By Dawn LP $8.50 (sounds like The Accused)
Discarga "Sem Remorso" 10"
Disfear "Powerload" 7" $5 (Sweden)
Double Deuce book by Aaron Cometbus $7.50
He Who Corrupts "Ten Steps To Success" LP $8.50
Kerum "Discography" CD $8.50 (47 grindy thrashers)
Kraut "An Adjustment To Society" LP $8.50
MG-15 "Caos Final" 7" $5 (Spain, 1983)
Nailed Down/Ruido 5" $5
No Time Left 10" $8.50
Stun Guns "And There Was Nothing..." LP $8.50
Any Last Words 7" $3 (new on HAVOC)
Caustic Christ "Can't Relate" LP $8.50
Caustic Christ "Can't Relate" CD $10
Caustic Christ/Intense Youth 7" $3.50
Dahmer "Dahmerized" LP $8.50
Infezione "Oppressione Quotidiana" LP $8.50 (Italy
Rai Ko Ris "Himalayan Frostbite" 7" $3.50 (from Nepal)
Viimeinen Kolonna LP or CD $8.50
Germs "Lexicon Devil" 7" $5 (Great!)
Besk "What Went Wrong" 7" $3.50
Besk "The Heart Of Civilization" LP $8.50
Brody's Militia "Hates You" 10" $8.50 (13 songs)
Carpenter Ant/Air Conditioning 7" $3.50
Caustic Christ/R.A.M.B.O. 7" $5
Caustic Christ "Discography" CS $5 (cassette tape)
Naked Agression "Gut Wringing Machine" CD $8.50
Police Line "Quality Of Life" 7" $5
Rambo/Crucial Unit 7" $3.50
Restarts "Slumworld" LP $8.50
Uncurbed "Chords For Freedom" 10" $8.50
Severed Head Of State "Anathema" LP $8.50 or CD $8.50
World Burns To Death "The Sucking" LP $8.50 or CD $8.50
Failure Face "Complete Failure" CD $6 (40 songs, 24 pages)
Dropdead/Unholy Grave 7" $5 (USA vs Japan noisefest)
Bury The Living "Twitch Of The Death Nerve" CD $12
Provoked "Infant In The Womb Of Warfare" LP $8.50
Tragedy "S/T" CD $8.50
Tragedy "Vengeance" CD $8.50
Urban Waste "S/T" LP $8.50 or CD $8.50
Disarm/Dirty Power Game 7" $5 (Italy)
Bread And Water "S/T" LP $6
Otophobia/Reason Of Insanity 7" $3

BEER CITY SALE: 50 cent 7"s, $4 CDs -- See the web page!
BCT TAPES $4 each -- all 27 titles -- Check the web page!
STORES: ASK FOR WHOLESALE RATES!
BUY MRR DIRECT FROM SOUND IDEA!
And be sure to visit the Sound Idea Store
113-H East Brandon Blvd in beautiful Brandon
Open 7 days -- noon til 8 PM
USE THE PO BOX FOR ORDERING!

COMING SOON...

The Ex
in

beautiful
frenzy

Coming Soon:
Flowers In The Dustbin CD
J Church "Live: Cleveland" LP

Honey Bear Records
www.honeybearrecords.net
Exclussively distributed by Revolver USA

RunnAmuckS

OF A DIFFERENT BREED

THE NEW ALBUM ON SIX WEEKS RECORDS

STILL AVAILABLE...
ON THE BRINK CD/LP
UP FROM THE MUCK CD
SPLIT 7" W/ THE LUMPS

CD'S & LP'S $6
7"S $3
FOREIGN ADD $2

JOSH DOBBS/ 810 S. WINTER PARK DR.
CASSELBERRY FL 32707/ USA SMERGY5158@AOL.COM

RUNNAMUCKS.COM

CIRIL

Hysteria Driven

THE NEW FULL LENGTH ON CD/LP

MEET THE VIRUS

THE DEBUT FULL LENGTH CD
Politics and punk by ex-members of Naked Aggression

LARKIN

The Curse of Our Fathers CD
Traditional Irish political protest songs led by Brother Chad of Brother Inferior .

LIM

SNUT AS 7"
Hardcore thrash from Sweden.

7" = $3.50 • LP = $8 • CD = $10
prices postage paid in USA
e-mail for overseas postage rates

KNOW RECORDS • P.O. BOX 90579
LONG BEACH, CA 90809
www.knowrecords.com
e-mail: knowrec@earthlink.net

KNOW RECORDS

fuckin' 4 NEW ALBUMS from ONION flavored Records!

☆

SEXY "Por Vida" 13 songs
Brilliant, catchy, drunk punk/pop from Oakland, Pensacola, Soddy/Daisy, TN
Erin Yanke gives it 8 out of 5 stars!

THE HORRIBLE ODDS
"Underground" 10 songs
The best record of '02 finally out in '03. Features Eric and Mike of Jack Palance Band & Buddah and Iggy of Chickenhead!

CHASED AND SMASHED
Powerful, catchy, raw rockin' punk from PDX
8 songs. It's called "30 seconds of Hillsboro" Get it!

MODERN MACHINES
"Thwap!" LP - 33 RPM!
Amazing melodic Milwauk-n-roll. Ltd to 300 copies. Rules!

still out: **ONION FLAVORED RINGS**
"Used to It" LP/CD

All other releases are vinyl only. $6 ea. ppd in N. America. $8 each postpaid worldwide. Also available from NO IDEA, SUBTERRANEAN & LITTLE TYPE
cash, check, M.O. payable to:

PAUL CURRAN
P.O. BOX 190054
SF, CA 94119

SUBTERRANEAN
MAIL ORDER

THE AVENGERS
"Zero Hour: June 13 1979" LP
The last stand by the mighty champions of early San Francisco rip-it-to-shreds punk, recorded live at Bill Graham's swank and very uptight Old Waldorf Club just 10 days before their final show! Taken from a soundboard tape, this documents an especially raucous performance, as the band and audience rebels against the club's strict rules. The 8 songs here include well-known favorites "Corpus Christi," "The American in Me" and "Uh-Oh," as well as 3 that have never before been officially released: "Misery" (AKA "Finger on the Trigger"), "Zero Hour" and "Time to Die." Includes great liner notes by singer Penelope Houston. White vinyl, printed innersleeve, Italian import.
LP $11.00

THE ROIDZ
"We Were the Roidz... So Fuck You!!" CD
A big collection of stuff from this infamous late-'80s Florida hardcore outfit, this includes over 70 minutes of material from 1986 to 1989, including their "Suck It or Die" cassette album, plus unreleased songs, demo tracks, live performances and even an interview where EL DUCE of THE MENTORS talks about them!!! As MRR once wrote "...this is like the DWARVES but with better musicians!!" A must for any fan of '80s American hardcore! Italian import.
CD $11.45

ORANGE JUICE FROM THE CRYPT
"Let's Go, Gore Girls!" 7"
Snotty, fast, '80s-style punk a bit like early ANGRY SAMOANS from these Italian guys who sing in English. 5 songs, and a severely gory photo on the cover. Italian import.
7" $4.50

THE TEARS s/t CD
The first album from the same amazing, ass-kickin' Wisconsin primal garage punk outfit responsible for that phenomenal, much talked about 7" released earlier this year. 2 young girls and 2 guys belt out 10 tough as nails, loud as fuck songs that go from STOOGES-esque to '66 garage stomp to MUFFS-like roughness. Vinyl version coming sometime in the future.
CD $9.10

THEE BUTCHER'S ORCHESTRA
"Drag Me Twice" CD
Sleaze-ophonic, fuzz-drenched, no-fi, garage rock'n'roll madness! This compiles the first 2 albums, "Golden Hits" and "In Glorious R'n'R," by this Brazilian garage-blues-punk monster. Yes, they do "sing" in English, but those dirty yowlin' guitars are tasty in any language!
CD $9.75

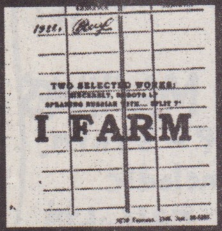
All prices are postpaid in the US. Elsewhere add $2.50 for 1st item, $.50 for next.

Check out our giant list at:
www.subterranean.org

Shops! Yes, we sell direct! Great prices, great fills on tons of hard to find items on so many labels we lost count. Ask for our wholesale updates with the newest releases.

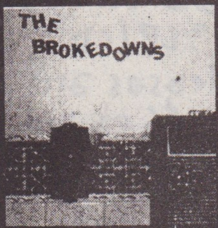
SUBTERRANEAN RECORDS
PO Box 2530
Berkeley, CA 94702 USA

Big Action Records



IFARM
NYC hardcore heros re-release of "Sincerely Robots" and "Speaking Russian with Ifarm" together as one. Includes a sticker! only $8 (cd)

The Gammits MW/ Members of the Yellow Press
Two of Wisconsin's best team-up to destroy what you only thought you knew. only $6 (split cd)



The Brokedowns
Chicago four-piece punk rock revolution. Dillnger Four meets Motorhead. only $8 (full length cd)

Straight To Your Brain
Punk rock brain rot metal punk that will attack your nervous system. only $8 (full length cd)

**Big Action Records 217 E. King
Winona, MN 55987
www.bigactionrecords.com**

Add $1 for shipping. Make all checks or money orders payable to Matt Semke, or go to the web site and order by credit card.

OUT NOW ON HELL'S TONE RECORDS

BARSE

(HTR003) **Better Be Ready 7" 4 €**
Brand new single of England's favourites! Four songs on red vinyl.

Also new:
(HTR004) **Kyre & Duunarit 7"** 3,5 €
(Finnish-speaking punk debut, not sold to wankers!)
Rejected/Worth The Pain –split 7" 4 €
(street punk & metalcore served in a Finnish way)

airmail postage:
1-2 7"s = 2,5€(Europe)/4€(elsewhere)
3-5 7"s = 3,5€(Europe)/7,5€(elsewhere)

send well hidden cash to: Hell's Tone Records, Poste restante, 80100 JNS, Finland

visit for mp3's and info: www.lprhardcore.net/htr
write for wholesale and trades: htr@lprhardcore.net

out next: ANAL THUNDER NEW MCD

LETTERS

Send letters to MRR, PO Box 460760, San Francisco, CA 94146-0760, or to mrr@maximumrocknroll.com. No response guaranteed.

Arwen—

I was just throwing rotten oranges into the field behind my house when I thought I would drop you a line. I read your great column about the Rich Mackin thing and here is my humbled response.

This past spring was my second ever trip to the east coast, to sell my personal zine at the Beantown Zinetown event. It was an odd day. The editors said that they finished the construction of the accusation zine hours before the event doors opened. Likewise there were anti-Mackin flyers and sticker ephemera around the event.

To a backcountry rural hayseed like myself, it was all a little overwhelming, and the event seemed to be downright boring and resentful. Most folks from out of town traded and sold merch, while locals seemed polarized by the "Mackin assault scandal" and preoccupied with it rather than sharing time with out-of-town people who came to communicate with other zinemakers and such. Mr. Mackin timidly distributed copies of *Razorcake* mag and his zine, which I can honestly say I don't really enjoy all that much, but I am never one to turn down and not read a free zine or trade. The accusers also made the rounds with their zines and items, but I just didn't feel right about the whole event. It was disappointing.

I agree with Arwen, about the fact that if the accusation exists, something did happen, and that the response in flyers, stickers, and zines was a weak way to address the issue. From someone who lives on a farm in the Midwest, the *I'm a Manarchist, Baby* zine seemed like a soap opera, and having no real connection to the accused or the victims, I just couldn't trust it as valid. As for the Mackin book publication, I don't like his writing style and really think it would be a waste of pressing, but it's their press, if they put out poor quality material it's their problem. I just wonder who buys this stuff?

TJ
Sea of Seed
355 9th St.
Windom, MN 56101

TJ,

It's not the quality of Mackin's writing that's at issue, but the fact that he has a public persona and had various means at his disposal for telling his side of the story. Similarly, it's not the "weakness" of the Baby I'm a Manrachist zine (or the accompanying stickers and fliers) that's important, but the fact that the writers did not have access to a more effective forum for their stories. The intent of my column was not to condemn those women for the way they addressed the issue, but, in part, to draw attention to this inequality, and to encourage discussion about how to address it.

—Arwen

Arwen—

I would just like to say that your column was excellent, though disturbing in the sense that I had always seen the punk scene as a safe haven from the ills of society. Though I've only been involved for about a year, it seems like the subject of rape always seemed lofty in a way, as if it were nothing more than a myth spread around at shows. What's hard for me to believe is that while a person like Mackin uses a well-known zine to establish his defense, the victims have to resort to other ways so that they can establish theirs. Anyways, great column and hope you keep on writing.

DF
davidfarson@yahoo.com

Arwen,

I just finished reading your December column and I wanted to thank you. In times when these issues are often sensationalized, you gave a very real and needed take on the issue of what is OK in the context of sex, and how to talk about it. I have had friends who have dealt with the issue of rape, and I have been ridiculed by other males for my lack of busy fingers. The strange thing is, growing up as a more cautious male has resulted in myself feeling sexually strange. It helped to know that there is support out there. I was wondering if you knew of any forums where punx got together and talked about the acts and politics of sexuality. Also, I am curious about your new zine, *Ration*. Does it address politics? Does it have submissions? If you need any art, I would love to contribute. Let me know.

Tim
elscorcho2@excite.com

Tim,

Unfortunately, I don't know of any current places for punx to consistently talk about sexual politics—although I think it's safe to say they exist. Anyone? In any case, I hope talk about it here, in MRR and in other zines, large and small. Judging by your letter what you consider to be political, I'll say sure, Ration addresses politics. I'm not accepting submissions now, but thanks! And keep up the good work.

—Arwen

Hi *MRR*—

I just picked up a copy of your November issue and I never laughed so hard. Three separate Top 10s: "Sex Pistols—live, finally" (huh?) "Black Flag—live," and "Social Distortion—live." What are they thinking? Maybe it is time to clean house. Ray Lujan, Bobby Manic and Bruce Roehrs, you're fired!

Kate Lachat
kittylachat@juno.com

Dear "Lefty" Hooligan—

In your column in *MRR* #246, you've got the name of that Stalinist scumbag Molotov somewhat wrong. He's supposed to be Vyacheslav Mikhailovich, not the other way around, as Vyacheslav was his personal name, and Mikhailovich his patronymic. In Russian, it cannot go before the name. Otherwise, your column happens to be one of my faves in *MRR*. Thanks a bunch!

Best wishes
Szarapow
www.svinokop.narod.ru

Hi there,

A quick sad note to let you know that Karlos "Mahoma," singer of the 80s band RIP from the Basque country in Spain, passed away on the 15th of October. He is the second RIP member to pass away in the last few years. I am sure some of you remember RIP from their "Anti-militar" track on *Welcome to 1984*. I believe that someone else is working on an article for *MRR* about Karlos and RIP, so I won't say anything else. You all should play "Enamorado de la muerte" from the *No te muevas* LP for him, at full blast.

Paco Mus
paco@lavidaesunmus.free-online.co.uk

MRR & Felix Havoc—

Just read your column in *MRR* #246. Always a good read. I just had a comment about "flip-flops" in the hardcore/punk

scene. You mention that Fred Hammer was the one that started this trend. That guy is the most hardcore person I've ever met in my life. He's a fucking Nardcore/hardcore legend. Just 'cause he wears flip-flops doesn't mean he's a poseur. OK, I've wasted enough of your time. Keep up the hard work on *MRR* and take care.
David Ingle
Madison, WI
devilinblack@elvis.com

Dear *MRR*—
What's up? First of all you guys put out a great magazine. I'm always at the local music store to get the next issue. But flattery won't get us anywhere. I'm here with a cry for help, in a sense. So I guess I'll start with an explanation.

I'm from the town of Minot, in North Dakota. You may have heard of it. Maybe you would recognize "The Liberty." It used to be our local venue here. However, it has been closed for almost a year and a half. There was another attempt for a venue at another location, but that also was closed down. Now, I'm a person who strongly believes in the music scene, and not only that, but a place for the community as a whole to go and have a good time. There's nothing in Minot like that. It's usually the same story in other small towns.

Now we have a chance for another venue. Only this time we have support and the means to succeed. We have a building, donated rent-free. And we even have a small amount of publicity in the local newspaper. The thing is, we want more people to know, people who will maybe give us support, but more importantly, we want to inspire some other kids, in another small town, to do the same thing we are trying to accomplish.

So it comes down to why I'm writing this letter. Maybe you guys and girls would be willing to let people know about us. I'm asking you, because I feel you would relate in a sense. You know, do it for punk rock, do it for the music, do it just to fuckin' do it, do it because there are people out there trying to be heard and trying to make a difference. That's all. Maybe it's too much too ask, but, you know, if not, reply and let me know what you think. Good or bad.
Sincerely
Smurf_Punk 157
412 3rd St. NE
Minot, ND 58701
Phone: 1 701 838 0485 (ask for Billy.)
E-Mail: Smurf_Punk157@ Hotmail. com
Thanx again!

MRR—
For anyone who cares, Tear It Up decided to call it quits on November 3rd, 2003. Consistent difficulty reaching agreements regarding band related issues are what caused us to make this decision. We decided to end it before our band differences became personal differences. Tear It Up broke up three years, two months and twelve days after our first show. We've released seven records with one forthcoming. We've played 280 shows and three radio shows. There will not be a 281st. Thanks to every club, basement, hall, garage, bar, pub, skatepark, squat, field or roof for having us. Thanks to anyone who came to see us, bought a record, booked us a show, came on tour with us, let us sleep on their couch or floor, fed us, took us (well, me) to baseball stadiums, showed us a good time, put out a records for us, booked a tour for us, lent us equipment, or in any other way helped us out or supported us. We appreciate it.
Andy, Tear It up

MRR—
Thanks for the review of *Liber Phhhhttttthhhpp: A Book of True Falsisms and False Truisms.* However, the address for Gingerbread Man Press was incorrect. The correct address is:
Gingerbread Man Press
961 Washington St.
Eugene, OR 97401
Once again, it is three dollars.
All hail Chaos! All hail Eris!
P.O.P.E. Guilty Vice,
CEO Gingerbread Man Press

MRR—
Just wanted to drop you all a line and let you know how much I dig this zine. I've been reading for a few issues now and look forward to every new issue hitting the stands. I've yet to dive into the underground scene too terribly much, but I am to the point where most of the kids that I hang around have no clue who I'm talking about when I move to the topic of music (which is often).

Thanks to you guys, I can hardly stand zines that are not black and white and that contain bands that I have heard of...there is just something great about reading an interview and then going and looking up all you can find about a band that you've never heard of before.
And this is a good thing.
Your new biggest fan
Jennifer 80
Johnteshfan87@yahoo.com

Hi *MRR*—
I live in Nottingham, England and just wanted to send a big suck up mail. I am, I'll admit, not a punk. In fact, the closest I come to punk is the more mainstream likes of Rancid, the Distillers, and Sage Francis (although that's more hip hop right?) whatever. I just wanted to share my appreciation for the writing in *MRR*. I admit I refrain from the reviews, as I know I won't be a fan to be honest, but I always chase up the British zines reviewed and check out the interviews. It is, however, the first half I love.

It's probably hard to realize how interesting it is to the impartial reader. The letters are always interesting, the films, books and scene reports insightful but the columns? Fuckin A! Yup, they paint an enthralling picture of American society and the articles about people's lives are always identifiable and somewhat reassuring. This is where *MRR* comes into its element and what makes the astonishingly cheap pound that I can find issues for worth every penny. Ok, so that's a big thank you, keep it interesting!
Alex Lawson
I run a zine, contact alexowl26 @hotmail.com for more info.

MRR—
I remember a few years ago you guys ran an article about the extreme right and their growing influence in power. The focus was their desire to actually bring on Armageddon. With all that's gone on here recently, I think maybe you should dust that off and maybe see how much has come true since its publication. It was a rather frightening read then, I'm sure it's downright bone-chilling now. Thank you.
Thom Gabaldon
darksouldealer@hotmail.com

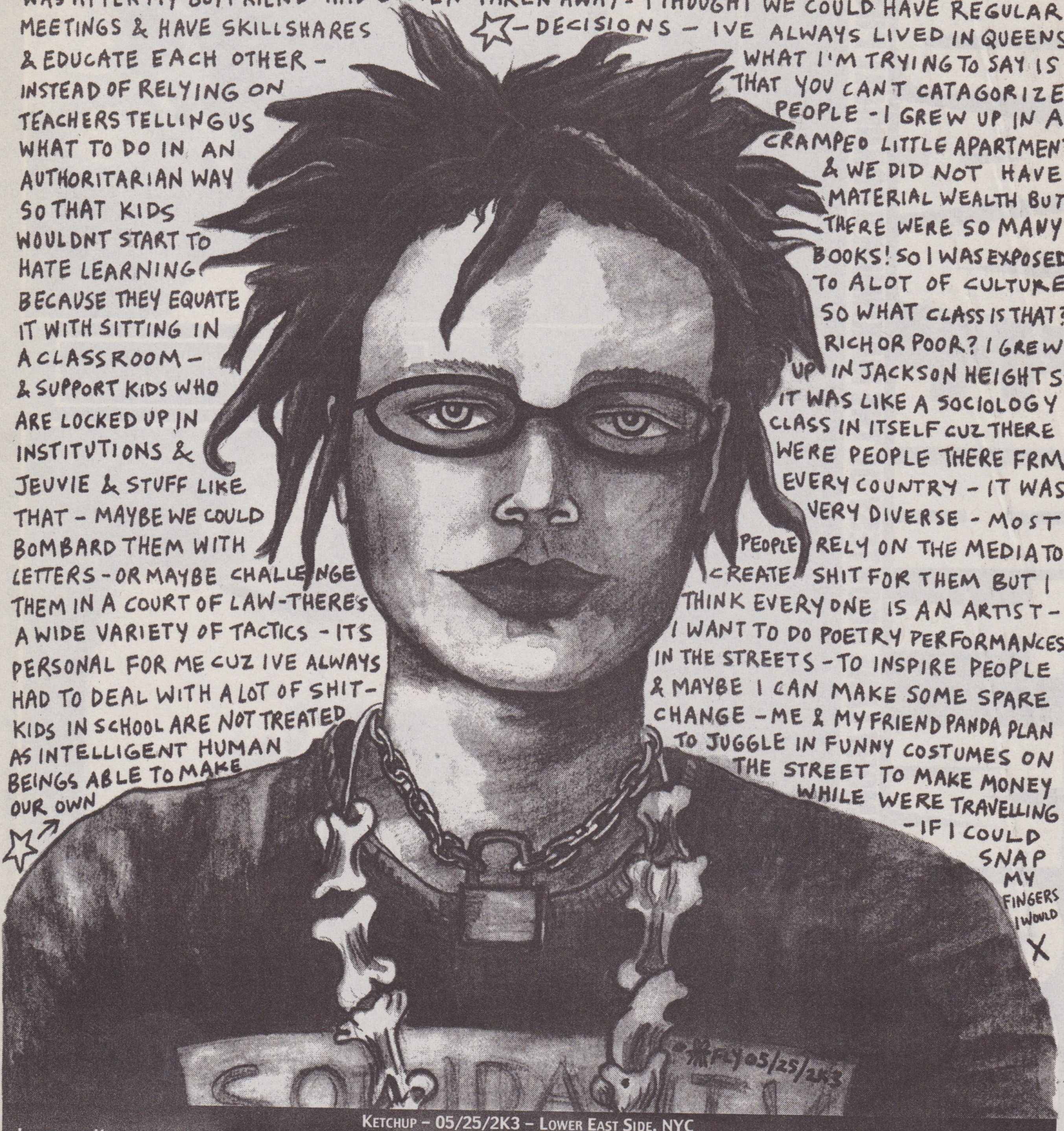
MRR/Mykel—
Hello Mykel. I only met you once, that time you visited Andy Martin and the Apostles sometime in the 80s. Just thought I'd write to say that your column in the August issue about Hindu masturbation clinics was fucking funny.

I don't know if you guys print this kind of shit, but I'd be grateful if you could so that Karl Bakla, a Sri Lankan from LA, could contact me at this address. Thanks!
James MacDougall
36 Clifton Rd.
Canning Town
London, UK E16-4PS

MRR—
Hey. This is Lon. An EP of my band got reviewed in the latest issue (I hear) and we got this review that was totally the opposite of how we sound. I haven't seen it yet, but we heard about it, so please correct me if I'm wrong—but the review said we sounded like Man is the Bastard and we were like fuk, we don't sound nothing like those guys! But our singer Megan figured it out somehow, the reviewer played the record on the wrong speed! Ha ha, so our review came out nothing like it should have. A common mistake, I guess, but there was no speed listed. Couldn't he have just tried it both ways, just to check? The name of the band and record is Straight Edge Kegger *Armed Robbery* 7"EP. Could you possibly re-review the record on the right speed? If not, it's OK. Just thought I'd bring this to your attention. Thanks for your time. Lates!
Lon, torturedflaghc@juno.com

I DONT WANT SOMETHING THAT HAPPENED A LONG TIME AGO TO REPRESENT ME - I MEAN - IT DEFINITELY AFFECTED ME - A LITTLE OVER A YEAR AGO MY BOYFRIEND OF A YR & ½ WHO HAD FIRST GOT ME INTO PUNK ROCK SUDDENLY WAS TAKEN AWAY & SENT TO THIS REALLY FCKTUP BRAINWASHING INSTITUTE UP STATE - HIS MOTHER SENT HIM THERE - I FOUND OUT ITS THIS REALLY CREEPY CHRISTIAN PLACE WHERE THEY TRY TO TAKE OUT YR BRAIN & REPLACE IT WITH WHAT THEY THINK SHOULD BE THERE - HE S THERE TO THIS DAY & I'M NOT ALLOWED TO WRITE TO HIM OR VISIT HIM - ITS FCKTUP - ITS SO FCTUP HOW KIDS IN THIS SOCIETY HAVE NO RIGHTS - I THINK WE ARE MORE OPPRESSED THAN ANYONE - I COULD GO RANTING ABOUT HOW OBVIOUSLY FCKTUP THINGS ARE BUT I THINK ITS TOO OBVIOUS - I HAD THIS IDEA TO START A YOUTH LIBERATION GROUP - THIS WAS AFTER MY BOYFRIEND HAD GOTTEN TAKEN AWAY - I THOUGHT WE COULD HAVE REGULAR MEETINGS & HAVE SKILLSHARES & EDUCATE EACH OTHER - INSTEAD OF RELYING ON TEACHERS TELLING US WHAT TO DO IN AN AUTHORITARIAN WAY SO THAT KIDS WOULDNT START TO HATE LEARNING BECAUSE THEY EQUATE IT WITH SITTING IN A CLASSROOM - & SUPPORT KIDS WHO ARE LOCKED UP IN INSTITUTIONS & JEUVIE & STUFF LIKE THAT - MAYBE WE COULD BOMBARD THEM WITH LETTERS - OR MAYBE CHALLENGE THEM IN A COURT OF LAW - THERE'S A WIDE VARIETY OF TACTICS - ITS PERSONAL FOR ME CUZ IVE ALWAYS HAD TO DEAL WITH A LOT OF SHIT - KIDS IN SCHOOL ARE NOT TREATED AS INTELLIGENT HUMAN BEINGS ABLE TO MAKE OUR OWN ☆

☆ - DECISIONS - IVE ALWAYS LIVED IN QUEENS - WHAT I'M TRYING TO SAY IS THAT YOU CANT CATAGORIZE PEOPLE - I GREW UP IN A CRAMPED LITTLE APARTMENT & WE DID NOT HAVE MATERIAL WEALTH BUT THERE WERE SO MANY BOOKS! SO I WAS EXPOSED TO ALOT OF CULTURE SO WHAT CLASS IS THAT? RICH OR POOR? I GREW UP IN JACKSON HEIGHTS - IT WAS LIKE A SOCIOLOGY CLASS IN ITSELF CUZ THERE WERE PEOPLE THERE FRM EVERY COUNTRY - IT WAS VERY DIVERSE - MOST PEOPLE RELY ON THE MEDIA TO CREATE SHIT FOR THEM BUT I THINK EVERYONE IS AN ARTIST - I WANT TO DO POETRY PERFORMANCES IN THE STREETS - TO INSPIRE PEOPLE & MAYBE I CAN MAKE SOME SPARE CHANGE - ME & MY FRIEND PANDA PLAN TO JUGGLE IN FUNNY COSTUMES ON THE STREET TO MAKE MONEY WHILE WERE TRAVELLING - IF I COULD SNAP MY FINGERS I WOULD X



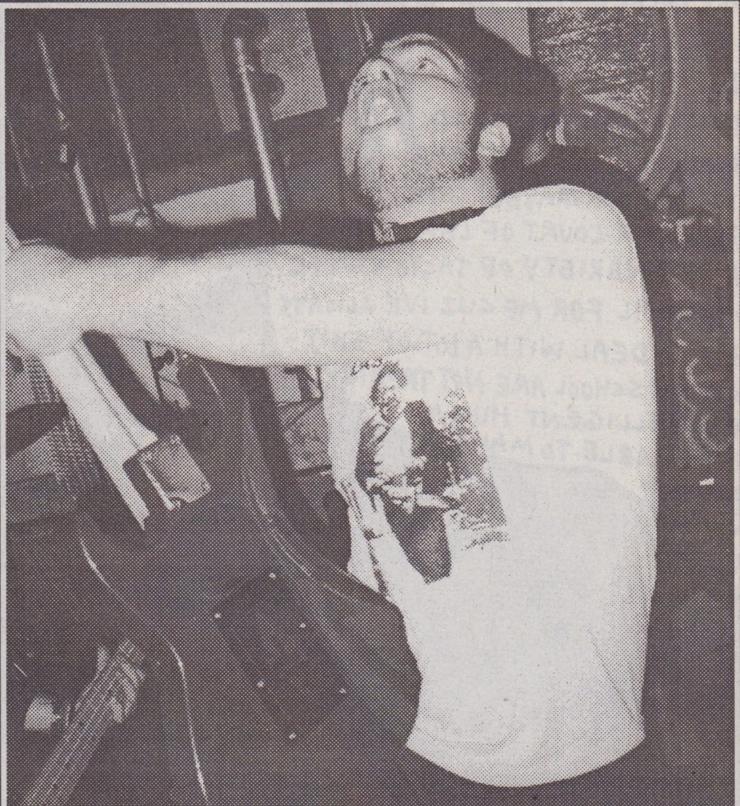
KETCHUP – 05/25/2K3 – LOWER EAST SIDE, NYC

I FIRST MET KETCHUP WHEN HER NAME WAS SARA SCUM & SHE HAD SENT ME MONEY FOR A ZINE BUT FORGOT TO PUT HER ADDRESS ON THE LETTER! I FELT SO BAD BUT THEN I MET HER AT MAYDAY BOOKS & SHE WAS SAYING – HEY, YOU NEVER SENT ME A ZINE! – & RIGHT AWAY I KNEW WHO IT WAS – ANYWAY – SHE IS AN AMAZING & BRILLIANT YOUNG ARTIST! HER DRAWINGS & PAINTINGS ARE BEAUTIFUL – SHE HAS A GREAT ZINE CALLED "CRACK THE SIDEWALK" & I'M SURE IF YOU SEND HER A COUPLE STRAY DOLLARS SHE COULD PROBABLY SEND YOU A COPY (SEND SOME EXTRA $$ IF YOU ARE OS OR CAN)
KETCHUP & CTS, 22–52 36TH ST., ASTORIA, NY 11105 USA, EMAIL: ORANGESCUM@YAHOO.COM

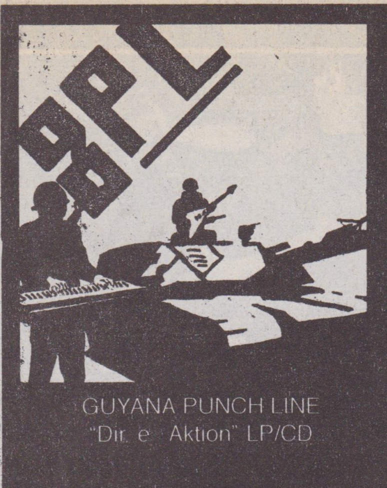
FROM THE VAULT

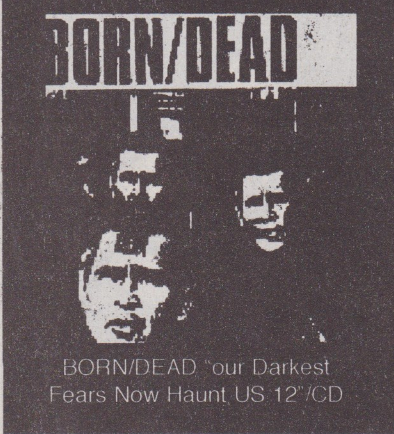
ANOTHER TRIP DOWN MEMORY LANE COURTESY OF THE MAXIMUM ROCKNROLL PHOTO ARCHIVE

Top: IGNITION by unknown.
Bottom: TEAR IT UP by Fred Hammer



This page, clockwise from top: HEROIN, SWIZ, BIKINI KILL, NEW BOMB TURKS, & RORSCHACH. Photos By Justine Demetrick.





WORLD BURNS TO DEATH "Art of Self" 7"
DROPDEAD/TOTALITAR Split 7" / CD-EP
SUNDAY MORNING EINSTEINS 7"
ARTIMUS PYLE "FORTRESS" 7"
GRIMPLE " UP YOUR ASS" LP/CD
KYLESA LP/CD
BORN AGAINST "NINE PATRIOTIC" LP
BORN AGAINST"BATTLE HYMNS' LP
ARTIMUS PYLE "Cold Cold Earth"7"
JABARA "Why We wish" 12"
GRIMPLE "Phil" 7"
ARTIMUS PYLE / CROW split 7"
HIS HERO IS GONE "Dead of Night" 7"
GUYANA PUNCH LINE "Irritainment" LP/CD
Write for complete catalog or Check
www.prankrecords.com

LP's =$8 US/ $10 Can/Mex $14 World Postpaid
CD's =$10 US/ $11 Can/Mex/ $12 World ppd
7"/CD-EP=$3.50 US/ $5 CAN/MEX/ $6 Worldppd
no checks please

Prank-P.O. Box 410892 San Francisco, CA 94141-0892 USA

BORN /DEAD EUROPEAN TOUR SEPT 25th, 2003- NOV 1st

Check www.prankrecords.com for dates

Direct Distribtuion/Wholesale via MordamRecordsc-www.mordam-records.com also try ebulliton, Revolver, Sub, Deadalive , Hardcore Holocaust , SOund Idea. Stonehenge,etc,etc.

RAPID PULSE RECORDS

3 New 7" Out Now!

THE SLEAZIES-Punk RnR debut from Providence, RI
DEADLY WEAPONS-2nd 7" featuring Tina Bobbyteen
SGT. 6 ASSAULT-Unreleased tracks of fierce NYC Garage Punk!

$4 each or all for $10 ppd.
Overseas get in touch
Payable to:
Underground Medicine
P.O. Box 5075
Milford, CT 06460-1475
USA
rapidpulserecords.com
RAPID PULSE RECORDS

devilpunk from hollywood

WRENCH ★ RECORDS

ON THE WRENCH RECORDS LABEL:

TITLE:	PRICE:
CRISPY NUTS Will 7" *(few copies only)*	£2.50
HENRY FIAT'S OPEN SORE Patmos Or Bust 7"	£2.25
LIL BUNNIES Bunnie Hole 7"	£2.00
LOUDMOUTHS / HOT ROD HONEYS Split 7"	£2.00
RANCID HELL SPAWN Gastro Boy 7" *(last few)*	£2.75
RANCID HELL SPAWN Teenage Lard 7"	£2.00
RANCID HELL SPAWN Scalpel Party CD	£6.95
SAVAGE MALIGNANT Lucky 7 7" *(last few!!)*	£2.75
SEXUAL ABOMINATIONS R'n'r Meat Hook 7"	£2.00
SUPERHELICOPTER LTD. Indicted 7"	£2.25
TRONICS What's The Hubub Bub CD	£6.95
ON OTHER LABELS:	
440's Gas, Grass or Ass 7"	£2.50
ANGST *(Norwegian)* 4-Song EP	£2.50
ANGST *(Norwegian)* / IDORA Split 7"	£2.50
BARSE Council Estate 7"	£2.75
BORN DEAD ICONS Unlearn 7"	£2.50
BRAND NEW UNIT All For Nothing 7"	£2.50
CAPTAIN NOT RESPONSIBLE Self Pity 7"	£2.50
COFFIN CHEATERS Loose As A $2 Whore 7"	£2.75
DISCARGA Happy Night Electric Experience CD	£7.95
HENRY FIAT'S OPEN SORE Teenage Pretty Boy 7"	£2.75
HOSPITALS Again And Again 7"	£2.95
J CHURCH / ANNALISE Split 7"	£2.50
LOCAL OAFS / DYKE HARD Split 7"	£2.50
LOCAL OAFS / MUSIC/NINJA Split 7"	£2.50
NIKKI CORVETTE Love Me 7"	£2.95
REAL LOSERS / POP THREAT Split 7"	£2.25
SUPERFAN Fuck You 7"	£2.50
SUPERFAN Out Of Style 7"	£2.50
TOKYO KNIVES Smell My Ass 7"	£2.75

***POSTAGE RATES FOR 7" EPs:** UK: First copy 65p, 25p each extra. Europe: £1.40 first copy, 30p each extra. USA and rest of world: £1.80 first copy, 70p each extra.*
***POSTAGE RATES FOR CDs:** UK: First copy 80p, 30p each extra. Europe: £1.60 first copy, 30p each extra. USA and rest of world: £2.60 first copy, £1.40 each extra.*
UK Customers- pay by UK Cheque/P.O. payable to Wrench Records. Credit Card orders accepted by post, fax (+44 20 7700 3855) or over the internet on www.wrench.org – state your card no & expiry date.

WRENCH RECORDS, BCM BOX 4049, LONDON WC1N 3XX, ENGLAND
Email: mail@wrench.org Web site & online catalog: www.wrench.org

RODENT POPSICLE RECORDS

TOXIC NARCOTIC
SHOOT PEOPLE NOT DOPE CDEP
5 NEW SONGS FROM BOSTON'S FINEST!
PAY NO MORE THAN $5.99

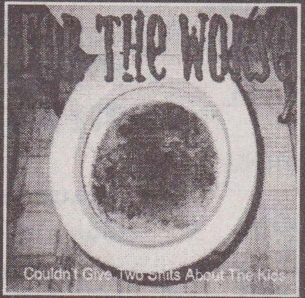
NAKED AGGRESSION
GUT WRINGING MACHINE CD
RE-ISSUE OF THIER LAST ALBUM WITH ORIGINAL RECORDING AND ARTWORK!

GIRLUSH FIGURE
ROTTEN TO THE CORE CD
BRAND NEW FULL LENGTH CD FROM THIS BALTIMORE BASED PUNK ROCK TRIO !

STFU/MONSTER SQUAD
SPLIT CD
TWO GREAT HC/PUNK BANDS ON THIS SPLIT RELEASE!

CZOLGOSZ
GUERNICA CD
BRAND NEW FULL LENGTH CD!

STATE CONTROL
NO ESCAPE CD
GREAT NEW BOSTON PUNK BAND!

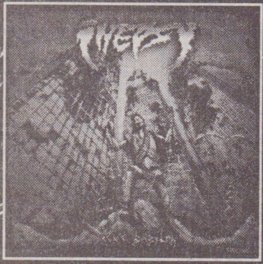


FOR THE WORSE
"COULDN'T GIVE TWO SHITS ABOUT THE KIDS" CD - BOSTON HARDCORE

TOMMY & THE TERRORS
WHISKEY REBELS SPLIT 7"
BOSTON MEETS SACRAMENTO!

RODENT POPSICLE RECORDS P.O. BOX 1143 ALLSTON, MA 02134 www.RODENTPOPSICLE.com

NEW RELEASES



INEPSY ::: *RockNRoll Babylon LP-CD*

WOLFBRIGADE ::: *In Darkness You Feel No Regrets LP-CD*

DISFEAR ::: *Misanthropic Generation LP*

$8ppd US - $10ppd WORLD

Also Available
BORN DEAD ICONS Ruins LP, **MEANWHILE** The Show Must Go On 7", **SELFISH** Burning Sensation LP.
Up Next : **WOLFPACK** A New Dawn Fades LP

www.FeralWard.com

2603 n.e.Sumner, Portland, Or. 97211 USA
Available through Ebullition, Hardcore Holocaust, Combat Rock Industries, Stonehenge, La Vida Es Un Mus, Brickwall, Yellow Dog, Skuld, DeadAlive, Some Strange Music, Recordshop Base, Usina De Sangue, Sound Idea, Busted Heads, Gash, Trujaca Fala, Tribal War, Nikt Nic Nie Wie, Havoc, Unsociable, etc.

FERAL WARD

COMMON ENEMY

3 songs of fast skate core, circle pit till u vomit!
CDR promo $1 PPD

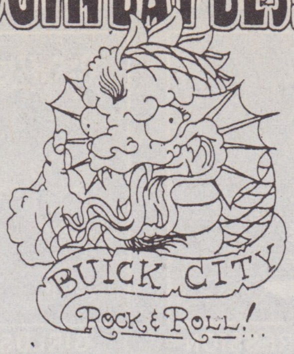
www.commonenemy2000.com

NEW FULL LENGTH COMING SOON!

SCUM RECORDS

380 Richlandtown Pike, Apt B
Quakertown, PA 18951

SOUTH BAY BESSIE



DEBUT FULL LENGTH AND SPLIT 7 INCH W/ THE HOT FLASHEZ

Available from:
www.interpunk.com
and
Stardumb Records Mailorder in Europe.
NEW ALBUM OUT SPRING 2004!
www.geocities.com/southbaybessie

spunkzine@yahoo.com

DEADCHRETIENS

DEAD CHRETIENS

New Album "WEATAX" $5

Canadian Drunk Punk

t-shirts $10

Stickers $1

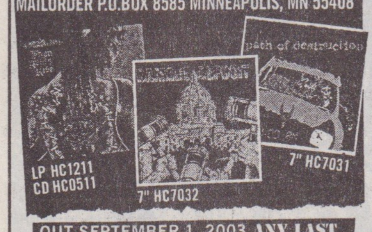
FREE Shipping

Spunk P. PO Box102
Cobalt, ON. P0J 1C0
Canada

spunkzine@yahoo.com

HAVOC

MAILORDER P.O.BOX 8585 MINNEAPOLIS, MN 55408



OUT SEPTEMBER 1, 2003 **ANY LAST WORDS** 7" ☠ **CAUSTIC CHRIST** LP/CD
COMING SOON! **TEAR IT UP** 12" EP/CD

New! **FROM ASHES RISE/VICTIMS** Split LP/CD From Ashes Rise brings forth 8 new tracks of devastating dark hardcore power while Victims unleashes a total Scandinavian hardcore assault. Flawless production and Pushead cover art put this one totally over the top. **LP HC1211 ☠ CD HC5011**

New! **VARIOUS** No Hold Back All Attack Compilation of Minneapols/St. Paul punk and hardcore. 54 bands! Unreleased tracks from Dillinger 4, Misery, Martyr AD, Holding On, Soviettes many more. USA $10 ppd, Can/Mex $13, World $21 air/$13 surface/ 2 x CD = $12 ppd worldwide. **TRIPLE LP HC1213 ☠ DOUBLE CD HC5013**

New! **DAMAGE DEPOSIT** Do Damage 7" 8 tracks of critical thrash and sick breakdowns, mix of early 80s Boston style HC w. Youth Crew Crunch. Ex Code 13. **HC 7032**

New! **PATH OF DESTRUCTION** 1 am 7" EP. Feel the Darkness era Poison Idea style hardcore from ex members of Assrash, Calloused, Pontius Pilate and Code 13. **HC 7031**

DESTROY Discography CD Re-release of the Necropolis LP on Sound Pollution with the entire Destroy vinyl output as "bonus tracks." All the 7" and comp tracks. **HC5008**

SPITTING TEETH Don't Believe the Hype 7" Off-the-hook fast critical hardcore from Seattle. The guys who brought you the Million Man Mosh return to burn! **HC7030**

AMDI PETERSEN S ARMÉ Blod Ser Mere Virkeligt Ud På Film 7" Second ep from Danish HC ragers. Sounds like the missing Dischord 7" from 1981, or lost Black Flag sessions from 1980, but in Danish! **HC7029**

VITAMIN X Down the Drain Second full length. Fast intense Hardcore from Holland. The perfect mix between straight edge youth crew and fast-core thrash. **LP HC1207 ☠ CD HC5007**

WOLFBRIGADE Progression/Regression Havoc brings you more savage Swedish Hardcore. Wolfbrigade (formerly known as Wolfpack) shred your ears with a total Scandinavian d-beat crustcore assault. Vinyl version is a Picture Disc! Split release w/ Farewell records of Germany. **LP HC1206 [PICTURE DISK] ☠ CD HC5006**

CAUSTIC CHRIST S/T Two guys from Aus Rotten, 1 from React and 1 from Submachine combine to create a new hardcore powerhouse. Combining the stylings of early Corrosion of Conformity with faster Swedish hardcore resulting in a manic HC sound. **HC 7028**

RIISTETYT Tervetuola Kuolema One of the great Finnish hardcore bands of the 80s returns. No weak rehash here, full on hard driving Finnish style hardcore that put Tampere on the map! Licensed from Fight Records, remixed with a bonus track! **HC 7027**

IDENTITY PARADE: PHOTOGRAPHS BY KRISTOFER PASANEN, 1995–2000 150 Pages, Black & White, Hardcover Havoc records' first effort at publishing. Kristofer Pasanen has compiled an amazing book of his live photographs of bands taken over the last five years. Hundreds of bands are photographed from Crust to SE to Emo; see the web site for a complete list. **HC-IDP [BOOK]**

SKITSYSTEM Enkel Resa Till Rännstenen Second LP from the masters of dark Swedish hardcore. Heavy and brutal b-beat mixed with crusty HC and thrash styles. A pulverizing steamroller of Swedish hardcore. Split release with No Tolerance Records of Sweden. **LP HC1205 ☠ CD HC5005**

NINE SHOCKS TERROR Zen and the Art of Beating Your Ass The "lost" LP re-issued. This is a totally remastered and remixed second release of the hard to get first LP which came out on Devour Records of Japan in 1999. An over the top wall of thrash. Brutal no-holds-barred sonic assault. This is the most powerful material by the most intense band in hardcore today. CD contains all Nine Shocks' recorded material other than the Paying Ohmage LP. 38 tracks total, including all the 7" and comp tracks. **LP HC1204 ☠ CD HC5009**

MISERY The Early Years Includes the Born, Fed, Slaughtered, Blindead, and Children of War 7"s, the Misery side of the split LP with SDS, and the Production Through Destruction LP. 71 Minutes of Amebix style apocalyptic crust. Split release with Crimes Against Humanity Records. **CD HC5004**

HOLDING ON Just Another Day LP / CD Crucial hardcore from Minnesota's Holding On! Mixes the crunch of Judge and Chain of Strength with the anger and raw power of Negative Approach. Totally pissed off, raw, powerful Hardcore! Split release with THD, Havoc and 1% records. **LP HC1203 ☠ CD HC5003**

DS•13 Killed by the Kids One of the best bands in hardcore today. Amazing second LP of early 80s-style thrash/ HC/ punk. Excellent production, Pushead cover art. **LP HC1202 ☠ CD HC5002**

CODE 13 Complete Discography 1994–2000 All the 7"s and comp tracks with one unreleased song. **CD HC5001**

ASSEMBLY OF GOD Submission Obedience Denial New band with members of Brother Inferior, Burnpile, and Subsanity. Fast punk/HC a lot like the later Brother Inferfor material. **HC7026**

VITAMIN X People that Bleed Third 7" by this Dutch SEHC band. Fast HC sound similar to DS-13 or Life's Halt. Great political SE lyrics and high energy HC. **HC7025**

TEAR IT UP S/T Ex Dead Nation, killer fast hardcore with lots of drive and energy. **HC7024**

DS•13 / CODE 13 13 song split 7" Sweden and Minnesota united in fast, raw hardcore pride. **HC7023**

REAL ENEMY / HOLDING ON Twin Cities Hardcore split 7" Political straight edge and youth crew hardcore. **HC7022.5**

NINE SHOCKS TERROR Mobile Terror Unit 7" EP Awesome raw fast thrash from Cleveland. **HC7022**

KAAOS Nukke Re-issue 1985 Finnish HC, classic stuff. **HC7021**

CLUSTERBOMBUNIT...and the Dirty Little Weapons 7" EP Brutal dis-core from Stuttgart, Germany. **HC7020**

UNITED SUPERVILLAINS (USV) Escapist 7" EP crucial fast HC similar to old Boston bands like DYS, Siege and SSD full speed ahead! **HC7019**

SPAZM 151 S/T 7" EP Second 7" by this Texas HC powerhouse. Hardcore like Black Flag, Poison Idea or Battalion of Saints. **HC7018**

DEMON SYSTEM 13 Aborted Teen Generation 7" EP U.S. press of this amazing Swedish hardcore band, fast aggressive powerful old-school hardcore. **HC7017**

CODE-13 A Part Of America Died Today 7" EP Third and best EP from Minnesota thrash punk defenders of the faith–twelve songs. **HC7016**

TAMPERE SS Kuolutt & Kuopattu 7" EP Demo and comp tracks from this crucial Finnish hardcore band of the early 80s. **HC7015**

TAMPERE SS SS Sotaa 7" EP More incredible Finnish thrash hardcore first released in '83. **HC7014**

NOTA/BROTHER INFERIOR split 7" HC7013

PROTESTI S/T 8 track EP HC7012

HEIST Pain Is Causing Life 7" EP HC7011

DISTRAUGHT S/T 7" EP HC7010

MURDERERS S/T 7" EP HC7009

CODE-13 They Made a Wasteland and Called it Peace HC7008

H-100'S Texas Death Match 7" HC7007

MASSKONTROLL Warpath 7" EP HC7006

CODE-13 Doomed Society 7" EP HC7005

BRISTLE System 7" EP HC7004

AUSROTTEN Fuck Nazi Sympathy 7" EP HC7003

CIVIL DISOBEDIENCE In a Few Hours of Madness 7" EP HC7002

DESTROY Burn this Racist System Down 7" EP HC7001

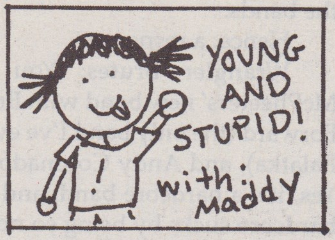
To read complete descriptions, hear MP3s, view our selection of tshirt designs, or order by credit card, visit us at www.havocrex.com.

TO ORDER: Send US Cash or Money Orders payable to Havoc Records only, no checks! Make sure to give us your name, mailing address, item description and/or catalog # and quantities.

POSTPAID PRICES: 7" Records: $3 USA, $4 air Can/Mex, $5 air world. LPs: $8 USA, $12 air Can/Mex, $12 suface world, $16 air world. CDs: $8 everywhere. Book: $15 air USA, $20 Can/Mex, $20 surface world,$25 air world.

Orders shipped via media mail within the U.S.. Expect delivery to take 2–3 weeks. Overseas orders, especially surface mail, will take much longer. Bullet belts are also available in the USA.You will need approx. 2 links for each inch of hip measurement, available in brass, 30¢ each and chrome, 60¢ each.

COLUMNS



Attention all loyal punks and punkettes! As THE STRIKE would say, "It's time to take action!" In a misguided attempt to be topical, I would like to issue a manifesto…on Thanksgiving! No, puh-leeeze! Do not go running for the hills! Do not even go running to beat up the closest person sporting a faux hawk! (Average distance in Brooklyn, New York: five feet.) This is not going to be one of those rants where I denounce celebrating the genocide of millions of Native Americans. First of all, I'm from Jeffrey Dahmer's town, so we're pretty comfortable with murder. Second of all, show me a punk who doesn't already hate Columbus and I'll show you a BLINK-182 fan who has read Arundhati Roy.

So, it's time to stand up for all the punks who love holidays. All the punks who turn their punk residences into haunted houses! All the punks who still make snowmen! All the punks who have not yet managed to completely drain all the dumb fun out of life!

Yes, we all have to go through a stage, somewhere around age 15, where we put away our BEACH BOYS records, put homemade CRASS patches on our backpacks, and talk about running away to Berkeley. But then, two or three years later, we start rockin' out to "All Summer Long" again and are grateful we never got a tattoo that said CLASS WAR. Uh, biographical digressions aside, eventually we havta realize that, deep down, we are all dorks who still look forward to the Easter Bunny. Lame? True!

So, Thanksgiving! From our perspective as holiday-lovin' punks, we must finally come forward and say: Thanksgiving is an outrage against holidays! First, and most importantly, there are no presents. What good is a holiday with giving and getting stuff? It's like a BORIS THE SPRINKLER record with no references to Asian girls! Unacceptable! (Only exception to the rule: April Fools.) Second, relatives. (End of story.) Third, it's just a meal! I eat two meals every day, for Christ's sake! Yawn!

So, what could possibly redeem such a boring holiday? "Nothing!" I had always thought. And then I went to my friend's house for Thanksgiving.

In the interests of some level of anonymity, we'll call this person Aaron. When asked to come to Thanksgiving at his house, I was skeptical. At the time, I was working practically full-time at my college's dishroom, losing the ability to feel heat in my fingertips in exchange for information about Russian literature. A fair trade-off? I still don't know. Anyway, in order to go to Thanksgiving dinner with Aaron, I would have to take off two days of work, a net loss of $112. That's the price of 180 twist cones at McDonald's! Or 14 copies of HÜSKER DÜ's *Zen Arcade*! Or 28 boxes of vegetarian corn dogs! Or, uh, just some money thrown at my school's business office.

The choice was clear. In the interests of forsaking school, the Man and the Woman, and dirty dishes, I headed to Boston!

Little did I know what would await me. When we pulled up, Aaron's stepmom was making food, and Aaron's dad was…drinking vodka straight from the freezer. At noon! Yes!

When historians write the history of the 20th century, certain names will be featured prominently. Lenin, FDR, Hitler, and Aaron's dad! He looks like a cross between Santa Claus and an aging socialist revolutionary, circa 1910. And, as he offered us some vodka, ignoring his wife's glaring eye, I knew this would be a day to remember!

For the first several hours, we sat around, drank a little and helped make food. By the time we sat down for dinner, Aaron's dad had been drinking steadily for about five hours.

Now, there are many kinds of drunks. There's funny drunks, dumb drunks, mean drunks, pee-on-your-friend's-couch drunks, have-sex-with-your-friend-by-accident drunks and get-arrested-for-running-outside-naked-and-then-fighting-with-the-cops-when-they-come-to-arrest-and-end-up-handcuffed-on-your-own-couch drunks (hi Eric).

And then there's one more type of drunk—the crazed intellectual drunk, spouting out Bolshevik theories, visions of worldwide revolution and arguments about Proudhon and Trotsky, and questioning the existence of God.

As we sat down to eat and Aaron's dad asked the question, "Why has the younger generation rejected the cultural foundations of Judaism?" I knew what kind of drunk I was in for. "The cultural stuff is OK," said Aaron, "but I don't believe in the religion at all, so it's tricky."

"Look, the rich tradition! The philosophy! The questioning!" Aaron's dad shouted, waving his hands around.

"Why doesn't anyone question anything anymore? The whole tradition of inquiry and debate!" Aaron's dad refilled our wine glasses.

"Maybe people want to make something new," said Aaron.

"New!" Aaron's dad stood up, slamming down his glass of wine. "New!" He refilled his glass.

The next two hours were a drunken blur of debate about traditions, religion, politics, and arguing about how Aaron's stepmom used to get upset with Aaron for wearing offensive t-shirts and drawing Queers logos on his new jeans.

After drinking a quantity of wine I can only describe as completely and totally insane, I was trashed. Then Aaron's dad turned to me. "What do you think?"

"I don't know," I said. "You know, I was raised Catholic."

Aaron's dad—at this point inebriated beyond any reason, face red—smiled, laughed, and took another gulp of

wine.

Then he asked me the most insane question ever posed to me. "Why do you hate the Jews?"

"I don't!" I said. "And I haven't been Catholic since I was 12!"

At this point, Aaron's stepmom, embarrassed, tried both to apologize to me and get her husband to shut up.

"OK, OK," Aaron's dad said. "Why don't you?"

"Look," I said. "There's space in your religion to question and to criticize. There's no space for that in Catholicism."

"Yes!" he shouted. "Yes, the questioning!" And then he drank some more wine.

At this point, the conversation degenerated in what I can only describe as "drunken nonsense." Aaron's stepmom started to get mad at her husband for being so drunk. "You're drunk," she said. "Go to bed."

"Woman, I don't have to listen to you!" he said. "Aaron, give me a high-five!" Aaron, of course, did.

"Come on, go to bed," his wife said.

"Leave him alone," said Aaron. "He's fine. He's just drunk."

"Yeah, leave me alone!" said Aaron's dad, laughing. "We're trying to have a conversation here!"

And then, he got up, turned around, and started to pull down his pants to moon us. Aaron and I were laughing so hard we were crying! As tears rolled down our cheeks, Aaron's dad got about halfway down, exposing a not-insignificant-amount-of-butt-crack. And then he stopped, midway, sat back down, and drank more wine. Punk!

Eventually, an hour or two later, Aaron's dad did go to bed. Aaron's stepmom still apologizes for her husband every time I see her. And I always tell her, "Why would you apologize? That was the greatest Thanksgiving of my life!"

—Maddy

PS. I'm moving soon. Help me clean out my closet! *Tight Pants* #8 and #10 available. Two bucks each! Maddy, 296A Nassau Ave #3L, Brooklyn, NY 11222.

Hardcore sucks. I know this because I've committed much time and many years to furthering the form's descent into oatmeally bogosity. There is very little real spirit left in the records and bands that identify as hardcore. There are even genre fans who don't even consider hardcore to be punk rock, which would be fine if it morphed into something better and more challenging, but it doesn't. It stalls in the parking lot, spinning its wheels in mud. Hardcore as it's played and acted right now is the final realization and admittance of punk as a consumerist trend. Any four boys can start a band; therefore they *must* go on an ill-fated tour and make a shitty record. Maybe their shitty record will momentarily enjoy expensive status on record collector websites and the members of the band will be able to talk about how they were once in that band. This is not speculation; I've been there. Hardcore sucks. All the bands Felix likes suck and most of the bands Mike Thorn likes suck and definitely all those bands drooled over in the emo column suck (except the ones my friends are in; sorry dudes).

I bring this up because I saw a really great show recently. Wrangler Brutes, Rah Brahs, Sightings, Lightning Bolt, Fat Day, Japanese Karaoke Afterlife Experiment, It's a Fucking Trap, White Mice, Vincebus Eruptum, Barnacled, and like 25 other bands/people making noise. Since there were 400 people there and I was somewhat in charge, I only saw a few of the bands.

Hence, a response:

Wrangler Brutes: You probably heard. It's Sam McPheeters' new band with Brooks on drums, Cundo of Fast Forward (the only band I've ever seen with a shorter set than Palatka), and Andy Coronado of Skull Kontrol/Monorchid. Yes, it's a hardcore band, and yes, they illustrated how bad hardcore sucks by being so not sucky. Caveman rock in fine form. And they had a *tape*. Not a CDR, but a *tape*. The lyric sheet (yes, lyric sheet) is so hefty that it's hard to get the tape in and out of the case. What does it sound like? You pretty much know what it sounds like. It's just an exceedingly good version of what you think it sounds like: sloppy and energetic with smart, funny lyrics (Funny like boo-hoo, not ha ha). Note to bands: good drummers and distinctive vocalists make the band; all you seem to have is loud guitars.

Rah Brahs: They showed up wearing Residents masks. They set up in front of a projected image of themselves playing on what looked to be a public access television show, lip-synching in that eerie, overly jovial way, dancing around amidst no visible chords or microphones. Just party people. Indeed, they began with a medley of Residents songs before doffing their masks and playing their own songs, embarrassing many in the room. I talked to a few people the next day who were bummed out: "I just don't like sarcasm," they would say. "What was sarcastic?" "The whole sexy thing." "That wasn't sarcasm, they're really sexy." "Yeah, but I'm not into them like that." Note to bands: be sexier. Or at least acknowledge it as an option.

Barnacled are a big band from here. I mean big, like twelve people or something. I don't know how to explain what they sound like, but you probably don't listen to music like they play anyway, so it doesn't matter. I mention them because they played for *eight hours*. They set up by eight and were winding down by 4:30 am. They didn't stop. Not once. Not for other bands, not for anything. Do you know why? Because they have love in their hearts. Note to bands: get love in your hearts.

So to be honest, those were the only bands I really saw.

I'm not writing this just to complain about music. I think we're wasting time and resources. We're smart and resourceful, to a great extent. Question #1: Who do I mean by "we"? "We" are an outgrowth of a youth-based subculture that may or may not be "the punx" into our adulthood, yet still manages to run into or work with or talk to or have some sort of connection with them. I'm not talking about music at all. I am, to an extent, talking about politics and product preference. And if you take exception to inclusion in this semantic corral, then you're not included, OK? Question #2: What time and resources? Idealism is a race against the clock and the rock. One ages you and one you beat your head against when empirical living disappoints you. You can choose to hide from adulthood, however you define it, but you are

guaranteed to be found. Nothing ever lasts forever. You'll get evicted, fired, and your band will break up. Your dog will die. So what will you be left with? Bitterness? Resentment? Disappointment?

If your anger and fear haven't served you well, maybe it's time to look into how the world works. Go places, listen to people. Just as the punk aesthetic has become trite by ceasing to generate new ideas in favor of (barely) recontextualizing an amalgamation of referents (i.e. your band sounds like your record collection), the punks/whatever it is you call people who listen to metallic boy music and masturbate to makeoutclub.com (do what you want, but call it what it is) are as adventurous as a veggie dog and a can of Pepsi.

We are a lucky group of people because we've managed to nurture an idea that was passed along to us into a sort of lifestyle, or at least a set of ideals. I don't know whether it was the inevitable outcome of concepts gestating in a market economy or sincerely misguided stupidity, but what we have now is just another image to buy that has very little to do with making life richer. If you're gonna leave your child on a stranger's doorstep, don't raise her to late adolescence first. She'll hate you and find you and kill you.

In the past couple of weeks, the sun has been routinely letting off HUGE FARTS OF DANGER that are aimed directly at Earth. Most people call these farts "flares," but I call 'em like I see 'em. Anyway, considering my ignorance/hatred of things like math, nature, and science, I'm probably overreacting a tad when I express my deep concern about the sun's overwhelming desire to kill me SOON. Since the first Cranium Mass Erection (which, contrary to popular belief, is *not* what happens when you hear "Get It While You Can" from the new DIRTBOMBS record), I've been living every day like it's my last. Which means I've been eating bacon double cheeseburgers and drinking whiskey on a daily basis for about two weeks now. I initially thought that a frightening Cubs Vs. Red Sox World Series would bring the apocalypse, but now realize that we're all gonna die (SOON) because IGGY POP made a record with SUM 41. I've clearly read far too many old REV. NORB columns, so I'm done now. This month, we return to the Bangsian assholery and OCD-fueled bleakness you've become accustomed to. You can stop cheering now. I like to start by keeping my word (for once!) and diving headfirst into a pile or reissues and bootlegs of immediate importance and/or mediocrity. You be the judge…I'm deaf.

In my humble and questionable opinion, this month's most worthwhile reissue is *Cyborgs Revisited*, Get Back's SIMPLY SAUCER excavation. The tunes found on this beautifully assembled LP (sometimes referred to as the best Canadian rock record EVER) are cut from the same cloth as SUICIDE, DEBRIS' or even THE TWINKEYZ. Like anything labeled proto-punk, there's a healthy nod to VELVET UNDERGROUND here. However, Simply Saucer weren't clones…they were cyborgs! Mechanical super-machines! They made some amazingly freaked out racket in 1974, and you'd be a goddamn fool to pass on it 30 years later! It sounds just like Rock'n'Roll…except way different. And punk. There! I said it! Get this!

Continuing with the pre-77 treats, Bacchus Archives has reissued *In Tune With Our Times*, the luscious, incredibly rare pop gem from THE QUICK. It's probably far too clean sounding (and maybe too LA) for some of you readers, but I've spun "Pretty Please" almost a billion times since I got this single. If that makes me a huge pussy, so be it. Assuming that there are a few poor souls out there *still* in the dark regarding the Bacchus reissues, my suggestion is to start with THE DILS or something. They were punk, right?

Broadway Jungle's two-track dessert by MILK'N'COOKIES, "Tinker Toy Tomorrow" b/w "Wok'N'Woll", is definitely among these best I've come across lately. Two previously unreleased power-pop tunes (with a glam tinge) from 1975. It's too bad that this was issued without a picture sleeve, because the photos of these cats are almost too good to be true (www.broadwayjungle.com for a glimpse). Broadway Jungle has a stockpile of unreleased Milk'N'Cookies material, so we haven't seen the last of these folks.

With all this highly questionable pre-punk garbage, I should probably move into safer waters. Yup, it's time for THE GERMS! The mighty *Lexicon Devil* 7"EP has been booted for your pleasure, and you'd be a fool to pass on it. Of course, you could buy the original…right? I prefer the "Forming" single! HA! All kidding aside, I have a newfound interest and appreciation for this band (who {gasp!} I've never been a huge fan of) after reading Brendan Mullen's biography on Darby Crash (which takes its name from this single). By the appearances of this single, it looks like the same party responsible for the recent LATIN DOGS and EAT boots has struck again. This person should send me shit direct…and keep 'em coming!

You want more super rare LA punk reissues? Well, Wankin' Stiphs Records has reissued material by SHOCK! As if that weren't enough to get your mouth's watering, the CD features some great previously unreleased material from Steve Reina's post-Shock combo, THE SILENCERS! The Silencers material might be the main selling point of this release, which definitely says a lot. Visit shock-music.com or punk-information.com for the lowdown.

Somewhere, in the deepest, darkest depths of *Killed By Death* land, there is an incredibly enticing HELEN KELLER 2x7" reissue lurking around. It apparently contains the original single ("Dump On The Chumps" b/w "Surfin' With Steve & ED Amin"), some unreleased studio material (!!!) and a band history write-up. There…now you know as much as I do. If you know where I can score one of these, PLEASE email me!

It wouldn't be the "Old Shit" section without mentioning what Last Year's Youth has been up to. Fans of the *Bored Teenagers*, *Messthetics*, and *Bad Teeth* comps will recognize U.X.B. LYY has reissued the *Crazy Today* 7"EP, the band's only officially released single. However, this reissue only features the title track of that rarity…backed with three previously unreleased tracks! A word of warning: there are more U.X.B. reissues coming (including an LP on Detour!) so you might want to wait a while.

Italy's Shake Your Ass Records has reissued the lone sin-

gle by THE CLOCKS, a late 70s/early 80s band made up of PAGANS and CHRONICS folks!!! Apparently, there's some connection between Shake Your Ass and Solid Sex Lovie Doll, which not only automatically catapults it to the top of my favorite labels list, but also means buyers should act immediately. That's right: a very tiny pressing. SYA also just came out with a single featuring the show-stopping team of WALTER DANIELS and WADE DRIVER. HA HA, now you've got to find both!

There simply *must* be some GUN CLUB fans out there? C'mon!!! I recently stumbled upon a live bootleg called *Horse Power*. Gee, I wonder what the significance of the titles is??? Hmmmm. Anyway, what you get here is a decent live set from 1987 (KID CONGO POWERS in tow) with some less-than-decent sound quality. What a shocker. If you must, you must. I did…

Mad At The World Records has done fans of classic hardcore a service by reissuing the URBAN WASTE EP! They certainly assembled a great package, releasing it as a 12" with great liners and tons of photos. A worthy replacement to the 7" boot of a couple years ago, that's for sure.

As the Old Shit section comes to an end, I'd like to mention that the new issue of *Ugly Things* is out. If reissues and garage are your main interests, then this is the absolute best zine out there. Every issue I've ever seen has been flat-out amazing. Please check it out…your mind will be blown!

Moving toward this month's new releases, I've gotta start with one of my favorite new bands, THE FUSE! Hopefully, you had some faith in me and snatched up a copy of their debut 45 a few weeks ago. As great as that single is, *The Fisherman's Wife*, their debut LP on In The Red Records, is one of those records that signal the start a whole new ballgame. While The Fuse! have a sound that's not necessarily unfamiliar, their delivery is what truly sets them apart. At the heart of their delivery is a heap of festering soul that's busting loose. They take mod, blues, and punk and just rip it all to shreds...and then jump up and down on them. It's not easy listening, but it certainly is rewarding. To the people who might dismiss them as another choppy-guitar noisemaker, I have but one question for you: When was the last time you heard a band as furious as this one? I'm not talking "Fight The System" backpack buttons or ragin' fuckin' 'core. I'm talking about uncontrollable anger about life, culture, love, music, politics and everything in between. That's what this sounds like to me…but maybe I'm just an asshole. Do with it what you will.

I feel dumb gushing over a record that much and then immediately moving on write-ups on 9,000,000 other ones. Regardless, there were some other outstanding records released this month. Like the debut LP by THE FUNCTIONAL BLACKOUTS, released on Criminal IQ Records. 2003 has been an incredible year for debut albums, and this S/T debut ranks among the best I've heard all year. After hearing this record, it's clear that The Functional Blackouts are worthy of being held in the same high regard as Midwestern wildcats like THE TYRADES (whose JIMMY HOLLYWOOD produced The FBs) and CLONE DEFECTS. Any fan of either of those bands is likely to shit their pants over this album, as it features the same noisy assault, but is far too punk to be labeled anything else.

There are three (!!!) A-FRAMES related albums that have just been released! That ought to keep you busy until their new album comes out. The first album is THE VULVETTES' *This Is The Science We Believe In*, released on Dragnet Records. This album (recorded in 1996) clearly shows that, along with KARATE PARTY, The Vulvettes are a major influence on "that A-Frames sound", and they might be the most shocking and confrontational contributor to it. This one definitely isn't for everyone, which means you should skull-fuck yourself and get one immediately. Sacramento's Omnibus Records has new releases from THE DIPERS and THE INTELLIGENCE, both of whom feature A-Frames members! The true surprise is that both releases stand up to the best A-Frames material, and that's no fucking joke. These folks are musical juggernaut assholes. The Dipers' *How To Plan Successful Parties* is incredibly noisy and, as the kids say, "totally fucked to hell." It's all boom, bash, and crash. I might even go so far as to call them the high school dropout yin to the valedictorian A-Frames yang, which is simultaneously the stupidest and smartest description possible. PERFECT! The Intelligence, who you should already be familiar with from the Dragnet and Dirtnap singles, might be my pick of the three. The Intelligence is what happens when drummer Lars stays inside on a rainy Seattle day, holed up in a bedroom with an 8-track and a 12-pack (or vice versa, who knows?). This album also answers the much-debated question of how long it should take the average person to get laid in Los Angeles. I don't want to ruin the surprise…Pick one up for the answer! Did I mention that I also found a BEND SINISTER single last week?

THE BLACK LIPS album is *finally* out on vinyl! Bomp didn't fuck up! With this vinyl release (and the frequent spins that immediately followed it), I came to the conclusion that The Black Lips are doing the same thing to garage punk (*Back From The Grave* or *Nuggets* inspired, of course) as THE PIRANHAS and their ilk are doing to punk. Which is completely ripping it a new asshole and injecting some much-needed danger into the mix. Unlike most of my theories, I think this one actually makes sense. You now have absolutely no fucking reason to pass up this album.

You might recall my lengthy LOST SOUNDS CD-R rant from a few months back, where I mentioned that a few folks (myself exfuckingcluded) got a sneak peak at the debut FINAL SOLUTIONS album, *Disco Eraser*. Fuck, that stung. Anyway, I'm glad to say that Misprint Records has issued it on both vinyl and real-deal CD for the masses to bug out to. And bug out you will! If you were a fan of their Therapeutic single, then this will blow your ass right out of the water. Rude, *Killed By Death* inspired punk rock with a touch of synth and a bucket of hate. This might be the perfect mix of the recklessness of THE REATARDS with the craziest Lost Sounds moments. Yeah…it's that good.

Hot on the heels of their fantastic debut 7"EP on Alien Snatch, THE MINDS thought it would be a great idea to release a debut album, *Plastic Girls*. What immediately struck me about this record is that there is seemingly something for everyone. The songs flow from new-wavers, to catchy pop to full-on punk rock. None of the twists and turns are shocking, and they succeed regardless of whatever hat they're wearing. It's basically an all-purpose type of affair. Regardless, you can get the CD (on Dirtnap) or wait a bit for Alien Snatch's vinyl release. Regardless of format, it's great album.

Also on the Alien Snatch front is the debut album by BBQ! For those who've forgotten (or blocked everything

out), BBQ is Mark Sultan, SPACESHITS and LES SEXA-REENOS guru. Rumors of a BBQ/KING KAHN (a.k.a. Blacksnake of The Spaceshits) Euro tour have make me wish I wasn't afraid of flying. Maybe I'll drive to Germany...

Death By Unga Bunga!! Yes, a MUMMIES CD on Estrus. First, *Never Been Caught* on CD...now this. In typical Mummies fashion, nothing is sacred. I hope this thing sells millions of copies and they tour with THE HIVES or something. Oh well, at least I saw them play at The Ivy Room last week...

I should probably get to the singles. For my own amusement, I'm going to start with THE GRABBIES live 7"EP. It's out. You could buy it. Next!!! Actually...that's it. I got a big stack of singles staring at me, but listening to anything after this Grabbies "bootleg" is pointless. What a fucking riot! I can't go on...I'm saving the rest for next month! Until then, keep your appetite strong by making daily visits to www.watchmeeatahotdog.com, the most important website in the history of our soon-to-be-gone universe. And...big news! SEND STUFF TO: Mitch Cardwell, PO Box 23882, Oakland, CA 94623. Hey...it only took a year.

As a kid eating Jewish food, I had heartburn so much that, when it went away, I thought something was wrong with me.
—Jackie Mason

It comes on as gradually as a Mac truck barreling down a turnpike. Whump! Right in the chest. Like I put my mouth over a lit blowtorch and inhaled. In the morning, right after that first cup of coffee. Pure pain. I pour a couple of Tums out of the family size bottle next to the computer. They'll help for an hour or two. Maybe less.

Lately, the pain has been moving lower. Spreading downward from my lower esophagus into my stomach. Burning around each curve, moving from the esophagus to the fundus to the pylorus. An anatomy lesson in pain.

Proto-punkrocker Suzie Sontag wrote about disease as metaphor. She didn't like it. Her cancer was not a metaphor for any goddamn thing, she wrote. It was fuckin' cancer. Period.

Suzie was wrong. Or half wrong. A disease *is* just a disease. People don't get them because of their personalities. Because they're liberal or conservative. Because they're tight-assed or tight-fisted. Because they're concerned or carefree. Diseases happen for complex reasons, or no reason at all.

Still, a metaphor is like the quarter I picked out of the gutter this morning. It's where you find it.

Right now, I'm finding mine deep in my throat. In my esophagus, my fundus and my pylorus. I don't know where my craw is, but whatever's stuck there is causing acid reflux. Maybe if I puke it up, the burning will stop. Excuse me while I stick my fingers down my throat and bring up the first bit of hydrochloric. It comes out in an apocryphal story.

Dad is more annoyed than a Red Sox fan. Little Heather comes home from school. She interrupts his perusal of *Arts and Leisure*.

"Daddy," she says, "Ms. Takayama-Goldstein says you need to buy me a loom."

Dad puts down the paper, as if this will clear up his mishearing.

"Did you say a loom?" says Dad. "What the fu... er.. fun are you going to do with a loom?"

"Ms. Takayama-Goldstein says we all need to buy looms," continues little Heather. "She says we need to learn how to make our own clothes."

"You what?" asks Dad. "I don't keep THE fu... er... fumin' GAP in business so you can make your own clothes."

Dad walks over to the phonebook. He looks for a Takayama-Goldstein. Finding the number, he dials it.

During his conversation with the teacher, Dad discovers a new state law that requires weaving as part of a *back to basics* program.

The teacher defends it.

"Suppose there's an emergency," she says. "Suppose you can't get to Old Navy? What does Heather do? She needs to prepare."

OK, it didn't happen. But the real situation is pretty damn close. Here in New York, and I guess most everywhere, we hear idiots complain "Kids these days can't spell *accommodate* or multiply 187 by 743."

Christians and liberals alike lament THE FUTURE. They ask, "what about the kids?" Where's my loom?

This is 2003. The 21st Century. We have calculators and spellcheck. Learning to use both of those is infinitely more important than learning to multiply two numbers in your head.

Calculators can't tell you which numbers go in first. They don't say whether those numbers should be added or multiplied. Those things need to be taught. But multiplication tables? What the fuck for?

Spellcheck can't distinguish between feet and feat or you're and your. (Neither can many columnists, by the way.) Those things also need to be taught. But spelling? For what reason on earth? A-c-c-o-m-m-o-d-a-t-e is as relevant as a loom.

As usual, the Japanese are way ahead of Americans. For those who don't know, the Japanese use four different writing systems. One, recently introduced, uses the Latin alphabet. That's this one, idiot!

Another alphabet, called *hiragana* is syllabic. Each letter represents one sound or pair of sounds. There's a letter for 'ka', for example, and another for 'ki' and one for 'ku'. 43 all together. There's also a parallel set of letters, called *katakana*. They use it mostly for foreign words or for emphasis, like *italics* in English.

The fourth writing system is the one most commonly used. It is called *kanji* and based on Chinese. Kanji represent meaning, not sound. The same kanji might have many different pronunciations, depending on the context. It's like *Polish* (from Poland) and *polish* (to wax your car), in English. Likewise, the same sound might have several kanji, depending on meaning. Like *hear* and *here* have the same sound but different spellings. There are over 3000 kanji, some with as many as 16 strokes.

To graduate from high school, the Japanese had to read and write at least 2000 of these. The process was difficult and frustrating. Then, along came *wah-pros,* Janglish for 'word processors.

With a wah-pro you simply type in the hiragana for the

sound of the word. Up pops a list of kanji. You choose among them. You only need to recognize them, not make them.

After the wah-pro came the computer. Along with that came the qwertyuiop keyboard. Now, instead of having to fiddle with 43 symbols, the Japanese had 26. Because computers are smart, they can guess which kanji followed which, like you can guess which _____ fits in the blank. Soon, the Japanese lost the skill of writing kanji.

This had no affect on Japanese reading ability. They consume books like Americans consume Starbucks lattes. What happened, though, is they can no longer make those strokes, in the proper order, with the proper curvature and connections. The ability to write with a pen or a brush is becoming the province of a few calligraphers. They enjoy the Zen of the brushstroke more than the meaning of the characters. Other people don't give a shit.

But here? Oh my G-d! Conservatives complain about liberal bias, teaching art appreciation or masturbation instead of *the three Rs.* Liberals complain about how lack of public school funds, huge classrooms and cream-skimming by private schools prevent young people from learning well.

70% of Americans think Iraq was responsible for the World Trade Center attacks. More than that number can't find it on a map.

75% of us believe in angels. 88% believe in a puppet-master G-d. Of those, most believe that G-d chose the United States to carry out his plan for world domination. And you're worried that Billy can't multiply 643 by 195??

No wonder kids hate school. They learn such shit. What does it have to do with their lives? Why not have skateboarding in gym? Why not teach coital positions in health class? Why not show *Fight Club* in social studies? Can you expect me *not* to have acid reflux? How can anyone with an IQ bigger than my dick *not* be burning inside?

Speaking of IQ, spelling and math idiocy is not the only irritant sending me to the Zantec.

A strain of anti-intellectualism runs through American society. To most of us, intellectuals are geeks, nerds, or mad scientists. Noam Chomsky never makes it to TV, while George Bush Jr. is president.

This isn't new. Jefferson, Madison, Kennedy, Woodrow Wilson, have there been any other intellectual presidents? Jefferson and Madison got in before American cultural prejudices developed. Woodrow Wilson ran against two candidates, Roosevelt and Taft, who split the Republican vote. Kennedy was pretty. That's it. I guess Clinton was smart, in a serpentine way. Nixon too. But it's slimy smarts like that who give intellectuals a bad name.

Not so in other countries. The Czech Republic elects a writer as its first president. Senegal also has a writer/ intellectual as president. In Peru, a novelist barely lost to the awful Fujimori, a brilliant, if brutal man.

Even sycophant Tony Blair and maniac Margaret Thatcher are not dumb people. And for all their physical grotesqueness, the Brits still respect good books and intelligent discussion.

No other country champions stupidity as much as The United States. Take California... Please! Californians should be digging holes for themselves, jumping in, then covering themselves up. How can they face the world?

Maybe other countries have had idiots or madmen as leaders. Idi Amin, was as least as loony as John Aschcroft. Helmut Kohl was as much a boob as George W. But no other country has had someone elected to high office just because he was an action movie star. Just because he blew people away with an *hasta la vista, baby.* More than that, he announced his candidacy on a TV talk/comedy show. More than that, the host of the talk show introduced him in his victory celebration.

How can anyone live in a state with Governor Schwarzenegger? Why aren't there mass suicides? Kamikaze attacks? Californians, if they had balls, would be wrapping themselves in explosives and running through MGM. If the world were proper, we'd have 747s running into Universal Studios. God would finally send THE BIG ONE, to sink this ultimate embarrassment to the bottom of the Pacific. Meanwhile, pass me the Pepto Bismol.

Wanna know what else causes heartburn? How 'bout the cliché that Americans like underdogs? Maybe it came from Hollywood. The woman alone against *The Terminator.* Maybe it came from the rags to riches myth. Maybe it's from the bible: David vs. Goliath. Wherever it came from, it's an overriding blab in the general blab among our population.

Political candidates portray themselves as underdogs. Even countries, looking for American sympathy, play the underdog part.

Take Israel... Please! Here we have the recipient of more American aid than any other country in the world. Here we have the Mid-East's only atomic power, a country with more weapons technology than 90% of the world. Yet they claim to be the underdog! Just a tiny country David surrounded by hostile Goliaths. Americans eat it up.

Why do Americans like the underdog anyway? The US is the world's biggest Goliath. It's a giant lumbering thug, smashing anyone who gets in the way. Then it demands others clean up and wipe its ass.

I've complained enough about America. You might even agree with me on that. So I'll move to the big point. The important one. The lie of it all.

I'm writing this just after the World Series. For the foreigners and other dolts who don't follow baseball. The playoffs this year included The Chicago Cubs and The Boston Red Sox. The last time the Red Sox won a World Series was 1918. The last time the Cubs won was 1908.

So here I am in New York, home of The Yankees, the most successful sports team ever. Any place. At any time. A team filled with greatness for a hundred years.

And, in the midst of this, I hear: *Wouldn't it be great to see a Boston-Chicago World Series?*

Why?

Well, then no matter what happens, the underdog will win.

What? This is *baseball* for fuck's sake. The best team is *supposed* to win. The best players are *supposed* to beat the players who aren't the best. It's not a dinner where everyone should pay a share. It's not a party, where if you're not asked to dance, you're a loser.

This is *baseball.* There are teams that win and teams that lose. This isn't a movie. You don't root for the squeaky mechanical terminator over the high tech terminator. In American movies, the squeaky one always wins. Hollywood fixes endings, both in movies, and in politics. Baseball's not allowed to.

Neither underdog was in the World Series. The Yankees didn't win it all this year, but they will next year. This year,

the Marlins were a better team. That's it. Underdog shmunderdog. May the best team win. In baseball, unlike politics, it always does. Still, I am annoyed the Yankees lost. Excuse me while I get a Rolaids.

ENDNOTES: [*Visitors to my website: mykelboard.com or subscribers (email to: god@mykelboard.com) will receive a few extra endnotes. There are just too many to keep up with.*]

-->*Instead of studying math you should study history dept:* Just like Aaron Boone was Bucky Dent, so General Wesly Clark is Robert Kennedy.

During the Vietnam War, a Wisconsin presidential candidate called Eugene McCarthy organized America's peaceniks. McCarthy was the leader of the Youth Front, and was making big inroads among Civil Righters. He seemed a real threat to the Democratic machine. Then Bobby Kennedy, the man who invaded Cuba, stepped in with a big name and took over as "the peacenik who could win."

Now we see the same thing happening. Governor Howard Dean of Vermont captures folks with his Socialist economics and libertarian personal views. He's first to oppose the Iraqi war, publicaly going against most of the Democrats, including sleazebag Clinton... who now supports Clark.

So Clark is gonna step in, take the horse Dean saddled and try to ride it to The White House. It disgusts me. The saving grace is the memory that someone assassinated Robert Kennedy.

-->*This from Ted dept:*

The Dutch government will begin dealing in marijuana, grown in state-sanctioned greenhouses and sold by prescription with official government approval.

Britain, Belgium and Luxembourg are preparing to decriminalize marijuana possession and will be watching the prescription experiment closely.

In Spain, 60 heroin junkies began a pilot program in which they will receive twice-daily injections of heroin, supervised by a state hospital. Germany, Britain, The Netherlands and Switzerland have already launched similar programs.

Even Canada is considering new laws that would decriminalize possession of as much as 15 grams of grass. Everyone from the US drug czar, John Walters, to President George W. Bush himself has started bullying. They've threatened Canada with tighter border restrictions and possible trade penalties if its Parliament approves the measures.

Like the Netherlands, Ottawa has also begun a medical-marijuana program. Like Spain and Germany, it's starting up a government-funded project to supervise injections for hard drug addicts in Vancouver.

And Americans are worried that their kids can't spell.

-->*Do I have the balls? dept:* Naes sent me a T-shirt from the brilliantly named band, JEWDRIVER. But dare I wear it? It's so cool: a bearded rabbinical looking man, with double clenched fists. I'm sure some idiot is gonna read it as anti-Jewish, even though it's a pro-Jew parody. Naes is as Jew as I am.

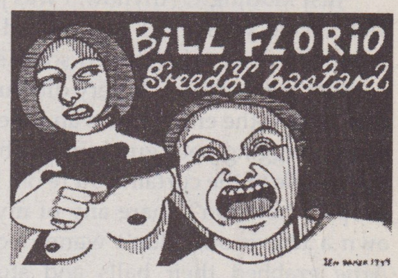
Is there a useful weapon against stupidity? I dunno, but I may wear it to ABC NO RIO this weekend.

Oh yeah, try e-mailing ian_stuartstein@yahoo.com for your own shirt. Or at least for a URL where you can take a look at it.

-->*Fountain of youth dept:* Among the world's great ironies is the one now taking place in countries facing an *inverted work triangle.*

That means, the general population is aging, with fewer people being born and more people living longer. Younger workers, face the prospect of increased taxes to pay for the care of their older fellow citizens. The problem is especially severe in Japan, Denmark, Germany, Britain, Spain, and Italy. These are the same countries now suffering an infusion of anti-immigrant feelings.

Are these guys American? Or just stupid on their own? If you have immigration, you have more people working, paying taxes and supporting the old folks. The population doesn't age because there's new young blood coming through customs every day. Immigration will save you. Get it?



Hey bastard children, there are a lot of really bad hardcore songs involving one's attitude toward the music scene. But, let me just give you my view of it—it actually can be broadened to my basic philosophy and so on, but we have to start somewhere, so let's start with punk rock—since that seems to be what a lot of you tend to dwell on so much. Oh wait—let's start with stupid comedy movies that annoy my girlfriend.

There's this movie called *Defending Your Life* by Albert Brooks. In it, the main character dies in a car wreck because his Barbara Streisand CDs fell off the seat and he went to grab them. He then has a period where he must defend his life in order to proceed to some afterlife, or go back to earth to try again. The question about a worthwhile life is always the same—did you overcome your fear?

Of course, for an over-anxious, stubborn, Jewish man living in LA, it's just about impossible for Rip Torn to find any moment of Albert's life where he was shown as noble and without fear. And after watching moments of his life, you pretty much figure out that his hang-ups and anxieties are the reason he really didn't let himself live to his full potential.

The whole of my childhood was pretty anxious as far as social situations were concerned. I'm sure part of this was the white trash culture I was surrounded by—when you're a very easy-going, imaginative day-dreamer and you're constantly confronted and ridiculed because of it, you really either have to fight or be beaten down. By the time people get to their mid 20s you can usually tell who's beaten and who's been beaten. Once you have figured out what's important, you really don't have to keep fighting. Those who have failed to overcome their childhood fears have let them grow and express these things in odd ways. You then have to ask me, what does this have to do with punk rock?

Everything. Punk draws only extremes—if you're a middle of the road sort of person, you're really not gonna be interested in sticking around. I'd say the average punk rock person has an IQ of either below 80 or above 130. (The average being around 100. France is 96 and Holland is 109. Just thought I'd throw that in.) The same goes for attitude, personality, and drug/alcohol intake. Nobody does anything in moderation,

it's all or nothing, the extreme is the attraction, and the fun arises when these people have to be in the same room/band/dinner table, etc...

So, when you think about it, writing a song about how everyone should get along and accept others and not be elitist is not only unrealistic, it's also counterproductive. One of the reasons rock'n'roll exists is because of unhappiness with how people live such a meandering lifestyle. They're so complacent, and never seek anything out. I do this punk thing to overcome fear, but of course some choose to hide within it.

I try to never judge someone by what they look like, how much they had to drink, or what their breath smells like (damn, if I did, I'd have no friends). I've even played bass for bands I didn't like musically. So...where am I getting with all this?

Mike Thorn is a fascist pig!

Just kidding... Anyhow, I was just writing this for you to look inside yourself. I understand that for a lot of people, especially those who braved some sort of trauma and can do nothing but deny, this is very difficult. But, I see people in two categories—the entertainers and the audience. I'm not talking about plugging your guitar in for this show. I'm talking about which side of the curtain you're on. If someone can't deal with people, they don't share any of my views, they "don't even own a television," don't wanna book the SHEMPS because Artie grabbed their balls and stuck a drumstick in their friend's drink—they will be reduced to entertainment for me. Sure, I might get a little stressed out for a few minutes, but really this is stupid punk rock shit, it's really not important, and anyone who takes it all that seriously, will only bring me a few laughs down the line. It's really not worth writing a song about, it's definitely not worth reading a column about.

I'm just asking you, are you in the audience with me, or are you on that stage? Are you reading this magazine because it's your life or are you reading it because you can't live without it? A small monogloid-looking man once offered to beat me up for making jokes about him in a magazine. I asked him, "What's the big deal? This isn't real life, it's just silly punk rock nonsense." He screamed at me, "THIS IS MY LIFE!" At that moment I could see all the fears of growing up suburban, short, and ugly, and just how he packed it up in his punk rock suitcase where he'd never have to deal with the fact that he can be a rock star even though he can't sing, write decent lyrics, or think of something original or witty to say on stage. Sure, I can understand why he made "silly punk rock nonsense" his life, but really when he's sitting there with Rip Torn, will the fact that he was in the opening band at OZ-fest really matter? People attempt suicide because nothing matters to them anymore—hey, dummy, if nothing matters to you, you should have no complaints.

Over n out. Bill Florio bill@candids.com. Yes, people are still buggin' me on friendster.

As the dark days season sets in, normally I would be pulling myself inward, absorbing the darkness and heaviness and starting to wallow in the death of the garden. As much as I love this season and the cooler temperatures after the summer's heat, the change in the sun's position really messes me up. I have a really hard time with what is called Seasonal Affective Disorder—SAD—it's basically a serious depression that hits when the days get shorter and darker and the temperature drops. It's like a debilitating case of the winter blues. Everyone feels this change and it bums most people out to some degree. But most people deal with it and continue about their lives. I try to do the same too, yet feel a mere shell of myself in doing so. Each year as I have gotten older, it's gotten worse and it has hit harder, so much so that the depression has started to seep into other times of the year. The blahs that come in the fall have gotten so bad that I've come to fear the season.

This year I felt it start at the beginning of September—it was like everything shifted around me and inside of me. My appetite changed; suddenly I was ravenous. My energy level changed, suddenly I was lethargic and tired all the time. And of course my mood changed dramatically as well. I could feel myself succumbing to the darkness (even though the days were not literally shorter yet). My outlook was cloudy, my brain was fuzzy, and I became preoccupied with the death in the garden and of the plants around me. One of the weirdest and hardest things is the lack of self-confidence that eats away at me. I literally am so hard on myself for every single thing that I don't do, that I spiral even further downward into the pit of despair. The social anxiety kicks in full force and I feel like a freak, unable to communicate and talk to people, afraid of going places where I will have to talk to people, afraid of fully showing just how weird I am being since I seemingly have no control over this. I know it's the seasonal depression, I've gotten so used to it, but it's scary. And this is starting to hit in September when here in Richmond, it's still hot and summer-like and really quite awesome. I knew I was in for it when September came around, and as I've known for a while, I had to do something about this horrible debilitating depression.

I have had my tools for coping with this. I have a sun box light, which is really bright and mirrors the suns intensity. It's not a tanning light or a grow light, it is just a super bright light you sit in front of to lift the mood—it's called light therapy. It helps. I've got flower essences, which help, and St. John's Wart tea and home made tinctures, which all help. But they are not enough.

So this year I started to go to a therapist and I started reading a lot about depression and SAD and various other mental health conditions. Giving in and seeking therapy was weird because I have never really felt the need to go to an outside person to talk to. I've always felt like I have a great support network of friends that I can talk to, and that too has helped, but it was no longer enough. I was feeling so psychotic and insane that I knew this time around I had to do more, and find new tools to deal. The more I read about SAD, the more I realized that all these other little things that were a part of my life were also a result of this brain dysfunction. For example, SAD is considered a bipolar II depression, which pits the lows of winter with periods of hypermania in the spring and summer. Wow, how true that rings, even reading about the social anxiety and the ways in which I could relate to so much of it. And perhaps, as I said before, the hardest and weirdest part is the "beating myself up," being my own harshest critic and judge beats the self-confi-

dence down to the point of feeling like the biggest loser in the world. Even though I can rationalize all this out, it doesn't stop the vicious circle in the brain. The feeling of drowning at the inability to do anything the way I feel I should, and the overwhelming feeling that accompanies every single day, was really weighing so heavily on me that I felt so wound up and so stuck that I couldn't break out of it no matter how much I rationalized anything. Rational thinking doesn't work when the brain is short-circuiting. And factor in a bit of obsessive personality disorder, that drives me to be an over-achiever that does everything to perfection, into this mix, and the vicious cycles of drowning in overwhelming stress really start to do some damage.

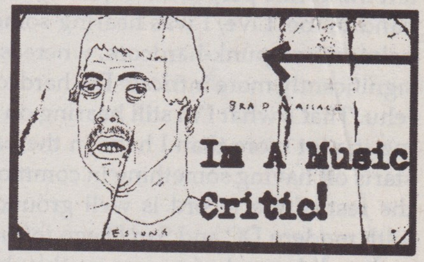
It's important for me to explain that in the midst of all this, I still keep going. And probably for the most part, people don't even see any of this mess that is my brain. I mean sure, I write about the season flux and how much it affects me, and anyone who's been reading my zine or my columns knows that. And so many people seem to relate, because after all, it's a natural rhythm of the year and season. And I talk about my blah mood in the winter and the SAD so much that it's just a fact of life. So I sleep more or don't go out as much—kinda normal, isn't it? But it's not, to the extent that my brain is cycling in a vicious cycle that is totally debilitating. OK, so I get up and go to work and keep the zine going and go to shows and do what needs to be done, but the vicious cycles still spin and I know that things are not healthy and that this depression lingers and keeps me aloof and distant and unsatisfied with what I do no matter how it looks from the outside.

So the long and short of it is that I finally broke down and said, fuck it, why not try out the anti-depressants the doctor was suggesting. What can it hurt to try it? I never thought I would. I honestly never thought I needed them. I didn't really realize that I was "clinically depressed" in a big way. I have such good skills for self-reflection and seeing what is going on, but that doesn't necessarily mean that you can accept it all. So anyway, I finally said, OK, ya know what, I cannot deal with another winter, so I'll give it a try. A month into taking these anti-depressants I feel like a new person. Except that I don't actually feel any different. I really just feel like myself. I was kind of afraid of being slowed down or tired or losing that edge that makes me a compulsive workaholic overachiever type. It came on kinda gradually until one day about three weeks into it all of a sudden I thought, ya know what—I don't feel like I'm drowning. I'm in the middle of putting together a new issue of *S&L* and I'm not stressed at all. I don't feel like I'm walking about in a grey fog, looking in from outside of my body. Everything felt very practical, as in this: if I overslept I didn't drag my worthless ass out of bed and wallow around for the next two hours feeling like the most pathetic waste of life loser who was never going to be able to get anything done. Instead I would think, hmm, well I was tired and needed the sleep, so now let's get on with the day and make the most of the hour I have before I go to work. Now if you relate, you'll understand that is a huge step. If you don't relate you might think this sounds silly. But this was the big epiphany for me. I was not drowning in the fog of indecision and failure. I didn't feel stressed out beyond sanity. Even with the zine, I was able to apply myself rather than spin in circles, and if I got tired or just didn't feel like working anymore, I was able to say, well I'll finish that tomorrow and go read for an hour before I go to sleep. Or whatever form of balance made sense at the time. Again I cannot stress how big of a difference this is in a once cloudy short-circuited brain. Right now I'm not afraid to go out, to run into friends, or to pick up the phone. I'm not overwhelmed in the way that I have been for so long. And the most important part is that I also don't feel doped or tired or any different from what I think of as "myself." I just feel like I can think straight, that the short-circuiting, grey fog, spin cycle is gone. I'm not beating myself up over everything. I can stand on my porch watching the leaves fall and enjoy the beauty of the season, without the preoccupation with death. I can make decisions and think much more clearly in the moment where a month ago I would have been in a crisis, getting all stressed about the pressure to decide. Suffice it to say, it's fucking amazing.

It's funny to write about this for two reasons. One because it seems like this is a topic that has been so much in the discussion forefront of the activist type circles, and I hate to feel like I'm jumping on the bandwagon, so to speak. The other reason is 'cause I know that in general the punks and alternative thinking folks are not down with the medical establishment, and nor am I. So many of us have been fighting to shake free from it, and to learn our own DIY alternative techniques for treatment. It's like we know better, and I am all for that. I'm well aware of the cycle of the drugs, which require the insurance, which require the job, which is a vicious cycle in and of itself, which I don't want to be a part of, and hope not to get enslaved by. But at the same time, for now, taking some meds that make my brain mine again is a liberating experience. And for now, if that is what it takes, I'm just happy to be able to feel like myself again.

PS. I am no expert on depression, but I do know a thing or two about SAD, especially based on my own experiences. If you have some experiences of your own, or want to know more about what worked for me, drop me a line.

Chris(tine) c/o Slug & Lettuce • PO Box 26632 • Richmond, VA 23261-6632



I want to start off by saying thanks to the people who have sent me records and demo thus far. I couldn't get to everything this issue due to space and time constraints, but most likely you'll see your release reviewed next issue. Some of you might only receive an email, though, if I felt your release was outside the parameters of this column—an example being I recently received a straight-up thrash demo for review, but there are other columns in this magazine for that, so if that's your jam you'd be better off trying your luck with those columnists. That said, please continue to send me releases in the emo-hardcore, screamo, post-punk, post-hardcore, whatever you want to call it, vein.

I hope people took the opportunity to see OIL while they were over here in the States in October. I hadn't heard much from them but was curious to check them out and was very pleased to find a really catchy and tight rock band. Nice guys

to boot. They've got releases on both Coalition and Level-Plane, so check them out if you're so inclined.

ERASE ERRATA "At Crystal Palace" LP - So I imagine that when your first album is received to much critical acclaim and you end up getting to open up for Sonic Youth, the anticipation for your second record might make your band feel a little creative pressure. Weather this happened or not, Erase Errata seemed to escape the curse of the sophomore album, and they did it by basically staying the course. If you liked their first record, *Other Animals,* then you'll most likely enjoy this, unless you were hoping for a completely new direction from the band. While there are no big surprises here, I think this record does a good job refining a proven formula. I enjoy this album the more I listen to it, and I think that says a lot for the details and subtleties. I find that the best parts of this album are in subtle moments, often in layered back-up vocals or other additional parts. If you've never heard Erase Errata, think bouncy, mid-heavy bass lines holding everything down, and post-punk drum beats that are in direct competition with a guitar that is trying to dance around and contradict everything the rhythm section is doing—yet it's funky and you can dance to it. The vocals range from spoken to crooned, and the band as a whole owes something to early 80s no-wave and the Scissor Girls. Most of the time the band's composition is agitated and disjointed, but it makes the moments when they sync up for the hook that much sweeter. For me this is one of the few bands that lives up to the hype. It's possibly worth your money alone for the tracks "Suprize it's Easter" and "Let's be Active c/o Club Hott." I love the artwork too. Finally somebody does a gatefold and doesn't make a complete waste of cardboard. Kudos to Troubleman for putting some money into the packaging and the vinyl. (www.troublemanunlimited.com)

LIGHT THE FUSE AND RUN/TRANSISTOR TRANSISTOR split LP – These two touring machines went out together for ten weeks in the US last summer, so chances are you've probably at least heard of one of them by now. I've always wanted to like Light the Fuse and Run, but the disparity between their live show and recorded material always left me a little perplexed. It just never sounded like the same band to me. Live, I was hearing some kind of muddy, often palm-muted punk-hardcore, whereas recorded I was getting significantly more intricate DC hardcore meets a little dose of Jehu. That's what I'm still hearing on this record and I'm liking it a lot more than I have in the past. The first song even starts off having something in common with Motorhead, and the rest of the record is well grounded in classic hardcore with modern DC and San Diego influences. The vocals never really did much for me in this band, as they are just talk/sung in a manner where you can easily interpret everything the guy says. I always thought they should be lower in the mix, but even they are growing on me, and I'd say overall this is Light the Fuse's best release yet.

Transistor Transistor is a band I always look forward to new releases by and this is no exception. Transistor's brand of driving rock and hardcore continues to evolve and move forward with this release, and we find a somewhat slowed down and darker version of the band. This is probably the highest quality recording you can find out of any of their releases, but it still doesn't seem to capture the raw energy that I get when they are play live. Still, these songs seem to take a step up in songwriting quality for Transistor and a willingness to expand their boundaries with songs like "two+two=4/4," with the use of organ and distorted vocals. While I really enjoy this record, if this is your first chance to hear Transistor I recommend checking out another record by them as well before finalizing your decision, as there are significant differences. The best thing you can do is catch them live, though, as they are a very live band. A solid split LP by two bands that are working hard in the name of rocking hard. (www.level-plane.com)

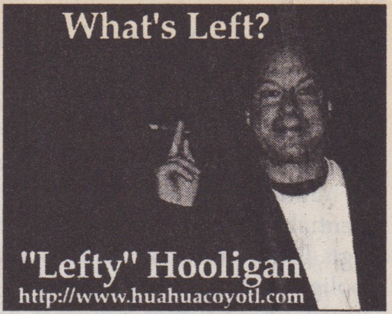
THEY AND THE CHILDREN Demo CD-R - This is a pretty hot little demo. Five guys from CT bust out five songs that rage with intensity and bring the mosh out once in a while. A lot of this stuff could be easily categorized as metal hardcore, but I think it's done in a fashion that keeps it from falling into many of the traps that genre is known for. Instead I find a lot of the same qualities in They and the Children that I find in German HC bands that I love like Acme and Carol. The high points of these songs are when the band hits a big riff with kind of a stoner groove and the singer gets brutal with mean, throaty vocals. The only parts I don't really care for are some of the transitions between quiet Christie Front Drive-like emo, straight into the brutal·heavy parts. It's just a songwriting technique that has never worked for me and I'm not sure ever will. A little less on the guitar solos and a little more on the ambient-layered noise with the delay pedals, and these guys could be on to something that's both original and rocking. I believe they will be doing a 7" on ChernobylMedia in the near future, but I could definitely see them putting out a really kick-ass full length in the future on a label like Robotic Empire. (mibric@aol.com)

BETE NOIRE Demo CD-R - Take the chaos out of Mohinder and put it back in as fun danceable punk and you're getting close to what Bete Noire sounds like. Each member of the band brings something unique to the mix and lets their instrument have its own personality. The drums get wild with a lot of good fills, and the guitar noodles around angular note-playing without being afraid to just give it all up in favor of a good rocking punk riff. Female vocals sassily sing over it all with a tasteful flare for the dramatic, and occasional male backup vocals help fill things in. This is the most fun and original demo I've heard in a long time, and it's got the kind of goodness that appeals across many genres. The six songs here could easily make a great EP with a little more polish. If I ran a record label I'd totally put this out, but since I don't, somebody else should jump at the opportunity. In another year these guys might be hot shit. (www.anewlanguage.com/betenoire)

So we spend a lot of time talking about records in here but very rarely do I ever hear any punks talking about record players, the very machines that make playing them possible. We often talk a mean story about Corporate Discs and how vinyl sounds better, but how many punk records actually get mastered properly, get pressed on a decent piece of vinyl, and then end up on a record player worth a damn? My guess would be very few. I bought a new record player recently and it made me realize what a difference there could be. I'd been rocking the same TEAC record player I bought at Circuit City for about eight years and the level of hiss on every record I played was getting worse and worse. This, coupled with a conversation with someone who used to work at a stereo store telling me that my record player was of such a low quality that using it to play my

records was actually harming the records, and that if I wanted them to last for more than ten or twenty years I needed to invest in something better, led me to believe that that it was time to retire the TEAC. I had never thought much about this before, as everyone else had a similar black plastic record player made by a semi-reputable stereo company, just like mine. I did some research, though, and talked to a few owners of record players of a slightly higher quality, and found that the most common answer was that the turntable universally used by most DJ's (Technics 1200) has long been considered a solid record player that doesn't require spending a small fortune. They are by no means cheap, but they also have a pretty good resale value, as they're known to last for pretty much as long as you take good care of them. After searching eBay for a deal for a couple weeks, to no avail, I was able to buy this particular model record player off a friend for $350, which I had come to understand as a fair price for a used model. $350 is a fair chunk of change by many standards, but in comparison to the thousands I've spent on the actual records over the years, it became nothing less than logical to bite the bullet and spend the money. So was it worth it? Absolutely. From a technical standpoint the thing is superior anyway you look at it. First of all it's really heavy, so bumping into my desk or walking across the room doesn't automatically mean the record is going to skip. The stylus is easy to use and goes as far in as you want for those of you who have had trouble playing those 5 and 6 inches in the past. It even has a start/stop button for the table, which while I've yet to test it, I'm sure will make mix tapes a lot easier. There's even a button for making sure pitch is perfectly set to either 33 or 45, and the whole thing is aesthetically pleasing as it comes in classic silver. More importantly than all this technical crap is that my records straight up sound a lot better. The biggest differences I've noticed are that I now have the punchiness, loudness, and crispness that are long thought to be the virtues of CDs. On some of the better recorded records with detailed instrumentation I can hear a lot more of what's actually going on, and more subtleties. I'd also say that the bass response is a lot better as well. So the actual sound quality is reason enough to think this purchase was worth it, but the unexpected bonus was that I'm finding it really fun to play records again. Before this, I had been getting increasingly lazy over the years and found records to be sort of a hassle. No more of that, though—the new record player has reinvigorated my love affair with vinyl. I don't want this to come off like an ad for a Technics 1200, but I'm very happy with mine, and would recommend it to anyone who has some extra cash and is interested in their records sounding better and lasting longer. I merely bring this up because now that I have something better, it's hard for me to fathom how much money I spent on records just to play them on the piece of shit I had before. If you really like your records and you like the way they sound, I highly recommend looking into upgrading. Sure I dropped a little more than a week's paycheck on it, but I really look at it as an investment in my records, and unless I become an audiophile later in life, I shouldn't ever have to buy another record player again.

As always send your new releases to me for review. Brad Wallace, 11 Royal St. #1, Allston, MA 02134, brw97@hampshire.edu



A hunger to belong and for meaning apparently is ineradicable.

Edward Bunker
No Beast So Fierce

Paris is an incredibly literate city. The number of news kiosks, newsstands and news stores is amazing; as is the remarkable welter of newspapers and magazines they sell in a plethora of languages. To keep even half of them in business means there's an astounding amount of reading going on among Parisians. Our hotel regularly puts out free newspapers, and it's not uncommon for us to come down in the morning to find an entire lobby full of people reading the paper. Dining in France is a true leisure activity, as much about relaxing, smoking and socializing as it is about enjoying a good meal. Breakfast however is quick and simple—a cup of coffee, perhaps a pastry—so it's the perfect time to peruse Le Monde or Le Figaro.

The crowded Metro is not the place for newspapers. Instead, the French equivalents to Danielle Steele and Stephen King abound. Among the paperbacks I notice authors like Hugo, Kierkegaard, Milosz, Celine, Solzhenitsyn. Invariably, I glance up at the reader to see if it's some student stuck doing homework, only to find the person is much older, in a business suit or daily work clothes. Twice on the Metro in two and a half weeks of vacation people sit nearby and rummage through their bag of used books clearly just purchased, lovingly handling each book before returning them to the bag and future reading pleasures. Arabs are reading books in Arabic, Russians are reading books in Cyrillic, Chinese are reading books in Chinese; everybody's reading.

Henry Miller once commented that a butcher in Paris has all of Miller's works on his shelves whereas the president of a large American corporation wouldn't know who Henry Miller was. No surprise then that traveling to Paris provides greater access and exposure to the English-language world than I can find in America. Of course, regular English-speaking TV programming is BBC or Sky, not that I watch much TV in Paris. I religiously pick up the *Guardian* every day, finding it about half the time free in our hotel lobby and purchasing it the rest of the time from street newsstands. That and the International Herald Tribune and I'm ready for my morning tea and baguette. Making the rounds of English language bookstores in Paris like the Village Voice, WH Smith and Shakespeare and Co is a special treat because of the addition of many more writers from Great Britain, Ireland, Australia, New Zealand, South Africa and Canada than can be found in American bookstores.

I was searching the fiction, mystery and science fiction shelves of the Village Voice for unfamiliar authors, hoping something would catch my eye, when I discovered Edward Bunker. He's actually American, an unrepentant ex-con who writes mercilessly realistic crime fiction and has been an inspiration to folks like Quentin Tarantino, who cast him as Mr. Blue in *Reservoir Dogs*. I've never seen his stuff in bookstores in the States, not even in the specialty Mystery Bookstore in Noe Valley. Bunker's four novels and autobiography are all available in Paris however, from the British No

Exit Press.

It's not all what you can call literature. *Dog Eat Dog* is a violent careening yet otherwise unremarkable novel about armed robbery in LA, and I left unpurchased *Little Boy Blue*, perhaps Bunker's best-written work. His first novel, *No Beast So Fierce*, is absolutely brilliant, stunning for its insights into the human condition. Take the above quote distilling the essentials of human nature in a single simple line. A simple single line in turn that inspires another long, wordy "Lefty" Hooligan column.

I'm a big believer in human nature. The Enlightenment notion that humans are born *tabula rasa*, a blank slate, is of course ludicrous. The good news is that there's an alternative to the "blank slate" idea that doesn't involve the rather piggish definition of human nature expressed as "science" by the likes of Steven Pinker. Marx too propounded a theory of human nature, which he called species-being. The desire to belong and for meaning were also central to Marx's concept of human nature, except that he saw humans as potentially having a far more active hand in things. People don't just hunger to belong, they actively create community; they don't merely hunger for meaning, they actively produce the material, social and cultural world around them.

Right away I need to back up and take note. Not all who consider themselves Marxists would accept my statement that Marx had a notion of basic human nature. Those of a Leninist-Stalinist-Maoist persuasion—the travesty formerly known as "real existing socialism"—plus Althusser's more erudite Structuralism would contend that the concept of a transhistoric human nature simply is not compatible with Marx's base-superstructure or class struggle models for how society is structured and history advances. The adherents to this blood-stained orthodoxy don't see much beyond the Marx of *Capital*, and maintain that human nature is entirely determined by a definite mode of production and a social class, meaning that human nature completely changes from one historical stage of development to another.

What is ignored by this approach of course is the earlier Marx, the Marx of the *Paris Manuscripts* who refined species-being to a matter of self-consciousness and universality ("Man is a species-being not only in that practically and theoretically he makes both his own and other species into his objects, but also, and this is only another way of putting the same thing, he relates himself as to the present, living species, in that he relates to himself as to a universal and therefore free being.") and the Marx of the *Economic and Philosophical Manuscripts* who wrote: "It is above all necessary to avoid postulating 'society' once again as an abstraction over against the individual. The individual *is* a social being." And while Marx argued in the *German Ideology* that "the nature of individuals depends on the material conditions determining their production," his synopsis of the history of various modes of production, not to mention his prediction that the present capitalist one would collapse and be replaced by communism confirms his conception of a single history of human development, not the disconnected histories of various epochs. The human being in history must at some level transcend the humanity modified in each historical epoch for it to be called human history at all. In the *German Ideology*, Marx worked out many of the ideas that would later find expression in the *Communist Manifesto*, among them the notion that the "history of all hitherto existing society is the history of class struggles." The penchant for the lower classes in any class society to resist class rule is *de facto* a universal in Marx's schema, to the point that their revolutionary efforts become part of history's very motor force. In the end, Marx's dialectical approach to human nature needs to be emphasized, as when he wrote in *Capital* I: "If one wants to judge all human acts, movements, relations, etc. in accordance with the principle of utility one must first deal with human nature in general and then with human nature as modified in each historical epoch."

The desire to belong and for meaning; I think Edward Bunker's quote provides a "basic minimum" for any definition of "human nature in general" to which I'd care to subscribe. Creating community and making meaning are essential to what makes the individual a social being in Marx's understanding, and therefore what makes the individual inseparable from society. Even though Marx never got too specific about what he meant about human nature, as the above sampling of quotes well illustrates, I venture he placed praxis as one of the invariant factors in what makes human beings truly human. Praxis is our capacity to act on the world around us to change it, transform it to the point that we also change ourselves in the process.

Please note this concept of basic human nature has nothing to do with whether humans are basically "good" or "evil," which is often the extent of the inquiry into human nature. Humans create community, but even in the most beloved community there are those who are alienated, outcast or ostracized. Humans define the world around them, but this process of definition tends toward the polarization of good versus evil, the justified self versus the demonized other.

This brings up one final point. Marxism is nothing if not a radical critique of society, which requires a fundamental analysis of the positive and negative aspects of the human condition. Which presupposes there's a human condition to be known and judged. Marx's condemnation of capitalism's exploitation and alienation of human labor means nothing if it is not grounded in the notion of a human nature that can be violated, in the idea that all class society throughout history exploits and alienates something as fundamental as human praxis. Praxis in Marx's sense, according to Gajo Petrovic, refers "to the free, universal, creative and self-creative activity through which man creates (makes, produces) and changes (shapes) his historical, human world and himself; an activity specific to man, through which he is basically differentiated from all other beings. In this sense man can be regarded as a being of praxis, 'praxis' as the central concept of Marxism, and Marxism as the 'philosophy' (or better: 'thinking') of 'praxis'."

It's not necessary to disentangle species-being from social being from being of praxis in Marx to grasp the eloquent summation of basic humanity offered by Bunker. What would alleviate much of the misery of the human condition is also nicely implied. Edward Bunker will pop up in future columns, much as I promised to continue referring to my Parisian experiences. Contrary to how it appears however, Paris didn't hijack my previously announced subject of violence and class. Instead Paris energized me much as New York has in the past, and that column idea is now just one among many future columns in the works.

PERSONAL PROPAGANDA... You can find the "lost"

Hooligan column at the new, improved http://www.huahuacoyotl.com. To find out my real name purchase my book, *End Time*, from AK Press (POB 40682, SF, CA 94140-0682) for $10. The book is called *Fim* in Portuguese and can be ordered from Conrad Editora (R. Maracaí, 185, Aclimação, 01534-030, São Paulo-SP, Brasil) for R$ 24,90. I can be contacted at hooligan3@mindspring.com.

The heat embraced us, and hugged us tightly, as we all sat around the small pond in the mountains, somewhere between California and Nevada. The fresh mountain air offered us some relief, as did the fact that we were all together.

As I sat in the bright sun, on grass greener than I'd ever seen, I watched Joe Ciauri, aka, Stoots, spelled the same forward as it is backward, skip rocks along the placid surface of the pond. He had quite an arm, and the flat rocks he was digging out of the moist dirt bounced at least five or six times before taking their final plunge to the bottom of the of the murky green water.

As Stoots continued to toss rocks across the pond, we all took turns walking to the wooden restroom. Most of the members of Furious George went first, followed by F.Y.P. and those traveling with us: Wendy, Natalie, Aaron, and Rall. When we were all done, we went back to the pond, where Todd had joined Stoots in skipping rocks. Each would take turns, seeing who could get their rock to bounce the furthest.

Eventually, I wandered over to the edge of the pond where the two members of F.Y.P. were playing like brothers. I loaded up my super-soaker squirtgun with the cold mountain water, and then proceeded to cool everyone off. Whether they liked it or not.

When I got to soaking Stoots, he just stood still, with his shirt tied around his head, and a boyish smile plastered to his always happy face. I first soaked his crotch, then stomach and chest, and eventually his head. The whole time he stood still, smiling. He knew it was just a game.

After he was dripping wet, he picked up a muddy rock and handed it to me. It was flat on the top and bottom, and rounded on the edges.

"Give it a try," he said, as he wiped the dirt on to his pants and keychain.

I threw the rock like I'd seen him and Todd do, and it just made a big splash. Then it was gone.

"Try again," explained Stoots, calmly, "and this time, use more of a side pitch. And flick your wrist."

He then picked up another rock, and showed me how to do it in slow motion.

I took the rock from his hand, and tossed it. It kind of skipped once, then went straight down into the dark green unknown.

Once again, Stoots picked up another rock, wiped the mud onto his pants, and handed it to me.

"Let me guide you this time," he said.

He put one arm on my shoulder, and the other on my arm and hand. As I wound back to toss the rock, it felt good to be held by him in this way.

I tossed the rock, with the help of Stoots, and it skipped at least three times. I let out a yell of accomplishment, and Stoots then hugged me telling me he knew I could do it. I hugged him back. In the past week or so, I'd been hugging him and Todd a lot. More than any other guys I'd ever known. It was like they were my family. Brothers. Sons. I don't know. Or understand. It didn't matter.

We continued the tour with F.Y.P., and by the end of it, both bands were so close it was hard to tell who was in what group. When we left California sometime later, during a tearful good-bye, I gave Stoots my squirtgun, a hug, and a kiss. I knew I'd miss the guy.

And I was right, of course. For weeks I walked around with a large hole inside my chest. Burning, and empty. Needing to be filled with the smiles and warmth of my Californian friends.

Three months later, in Cleveland, Ohio, part of that burning was extinguished. We drove all the way there to play a show with F.Y.P. At least that's what we told ourselves. Actually, it didn't matter if we were playing or not, we drove all the way out there to see F.Y.P. See Todd, Stoots, and Sean. And we did.

When we arrived to the club, we found all three guys in good spirits, even though they were more than a bit under the weather, and beat from touring. Stoots looked the best, in his 1970s three-piece suit he proudly purchased at a thrift store for a dollar, and his new shiny shoes he got for fifty cents.

As we set up to play, Todd told us that Stoots was the "stud" of the tour, managing to find a new girl that he really liked, every night. Typical Stoots. The women just fell over themselves for him. Cute. And sweet.

After the show, the F.Y.P. guys loaded up their van, and we hugged all of them goodbye. We planned to see them very soon on our upcoming European tour. So the farewells were very informal.

We loaded into Evan's car, and as we passed them in their van, we waved to them. They all waved back. And Stoots had that boyish smile on his face.

And that image of him is forever engraved in my mind.

Because it was the last time I saw him. Alive. Two months later, he died.

He dove off a cliff. Arms extended like a bird. I don't know why.

I don't think I ever will.

And now I have a black hole in my chest. Burning, and beyond empty.

Last night I cried in my sleep. I was back there. At that pond. In the mountains somewhere between California and Nevada. Stoots, Todd, and I were skipping rocks. Sean, the other member of the band, stood by, casually watching. The sun was warm, but not hot. The cool stones felt good in my hands.

As we threw the rocks, I felt Stoots touch my shoulder and arm, and it felt great. I also felt him hold Todd. And it made me smile.

We continued to skip the flat stones and watch the ripples work their way toward the outer edges of the pond. We weren't in any hurry to get anywhere.

After a while, we took a break, and all sat on the very green grass. Stoots told Todd and I that he was fine, and very

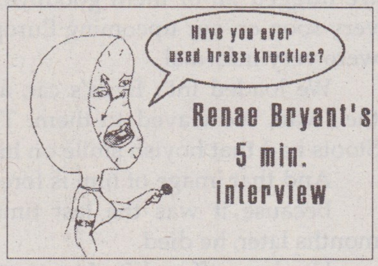
happy, and not to worry about him. When I began to cry, Stoots and Todd both hugged me. When it was Todd's turn to cry, we hugged him.

Sometime later, we were back at it, skipping those rocks. I looked over at Stoots, Todd and Sean, in the bright sunshine. They looked back at me. Smiling. And it was then I realized why I enjoyed being around them and hugging them so much. The answer is really quite simple. I love them.

As the dream faded, I found myself trying to recapture it. Trying to recapture Stoots. But as consciousness set in, I knew it was a lost cause. But I swear, just before I woke up, I saw him with wings. And maybe a halo.

Endnotes:

1. I can't believe that Stoots has now been gone for more than a few years. It seems like yesterday. I'm glad to see Todd and Sean doing the Toys That Kill thing.
2. Speaking of Todd & Company, last night I was out at The Mason Jar here in Phoenix talking to Will, the smiley guy I wrote about years ago when we played Tempe. Anyway, Turbonegro were playing, and Will and I talked at length about how all these bands we knew like AFI, Pennywise, etc., all got big. While we both agreed some of these bands had really nice people in them...it's people like Todd and Recess Records & *MRR* who really got the punk scene to where it is today. And they never got the recognition they deserve. Of course, in a perfect world, Todd and everyone like him would be rich and have whatever they needed. But it seems the world just doesn't work like that. But those of you who rock, and you know who you are—I salute you. And the rest of the world owes you.
3. I'm getting real close to having my first book come out! It's gonna be on Soft Skull—details to come! Yay!
4. www.georgetabb.com



When we left our hardcore pals in All Or Nothing HC, they had pulled up to the Ugly Fest (in Roanoke, Virginia, driving from Atlanta, Georgia) after being lost in Roanoke for a half hour. (I was trying to make it sound like a cool Batman introduction—did it work? I didn't think so. Oh, well.) We jumped out of the band excited to stretch as well as play. Just as we stretched a young man approached us.

"Who are you guys?" he asked.

"We're All Or Nothing HC, from California," I replied.

"Well, I booked this show and your band isn't on it," he continued.

"Is Roanoke Joe anywhere around?" I asked.

"Yeah, but he didn't book the show, I did," he said.

We were all looking forward to the show. All I could do was frown and cast a disappointed gaze toward the ground. Well, he must have took pity on us because suddenly he pronounced, "If you can get your gear on the stage right now you can play—we had a band cancel. Get on the stage now and you can play."

We didn't wait for a second invitation. We loaded our shit on the stage in five minutes, as the people who filled the park stared. Then we did our little shtick. Fast and furious (we drove for hours just to play for 20-30 minutes), we played our little hearts out. Roanoke liked us. The strict promoter actually thanked us for playing and Joe gave us gas money. We hung out all day and had a blast. The Roanoke scene was great.

The next day of the tour was a Monday and it was Mariana's birthday. We decided to go to Washington, DC, not realizing that they stop selling alcohol early (Mariana wanted to "get wasted" on her birthday—which really wasn't different than any other day on the tour). Three of the people on the tour had never been to DC, so it was cool to be able to give them that experience. Everyone should visit the nation's capitol, the earlier in his or her life the better (I don't believe in waiting until you're 55 to travel around). Whenever I visit DC, I always act like I've never been there before. I take pictures of all the monuments/memorials (like I don't already have pictures, or they have somehow changed). I visit all the stores inside the memorial. Every time I visit the Lincoln Memorial I buy more crap for my classroom. "We Sing America" on CD…oh, I must buy that right now. Washington DC children's book…oh, I definitely need that for my classroom. Pocket version of the U.S. Constitution…oh, I need that too. Dr. Martin Luther King Jr. Leadership…can't pass that up. So, $40 later I leave that memorial. Damn. We finally decided to head to Baltimore, Maryland. We had two hours. The three drank. Jared and I walked around. We met at 2:00 am and drove to the Maryland rest stop, which I highly recommend. (We stayed a few nights in rest stops, like most bands.)

Our next show was scheduled at the Nanci Raygun on a Tuesday. This was the first show I had booked and confirmed. I was a little nervous about the show because when we played with Strike Anywhere in August they basically told us that our show would suck there. Others told us not to play there. I defended the club, because I felt as thought I had made a connection with the girl that booked the show. She seemed sincere. Well, sure enough we played to the sound guy, bartender, Downtrodden (from Ohio), and the local band, The Screws. I know you have shows like that as a touring band, but the club had so much potential, it just seemed a waste of an amazing venue. Then, to make things worse, my "connection" with the booker was so strong she didn't even bother to show up to the show. Next.

We went back to DC the next day just to, almost, become the victims of a *Boyz 'n the Hood* style driveby. You think I'm just a white girl exaggerating, but I'm not. We were parked on Seventh, in an inner city neighborhood (severely economically disadvantaged). The three were outside the van on the sidewalk cooking with a little propane burner. Some winos came up and started a conversation. One started singing. After his song he gave us a little warning about how the people in the neighborhood, "hit hard and direct." Not five minutes later did a Cadillac drive over to the wrong side of the road and stop next to our van, scoping out the situation. Now, I have been robbed twice and raped once. I have learned to listen to the inner voice that cautions you about situations. Josh, Grubbs, and I all looked at each other and asked, "Did you just see that?" We are getting the fuck out of here. No show is worth this bullshit. I suggested that we go back to Baltimore to enjoy what was left of the day. I could have never known the chaos that would ensue as a result of

superspeedway music

NEW RELEASES

"HOW'S MY DRIVING??"
16 TRACK COMPILATION CD OF MUSIC DRIVEN HARD!
FEATURING THE CLIFTONS, CLAY WHEELS, THE FORGOTTEN, THE ODD NUMBERS, SLOE, LOS OLVIDADOS, TEXAS THIEVES AND MORE

TEXAS THIEVES
"FORCED VACATION"
FULL-LENGTH CD
10 TRACKS OF POST-SF SK8CORE / NEW SCENE

AVAILABLE ON LINE NOW AT www.INTERPUNK.cOM
OR GO TO www.SUPERSM.cOM

ALSO AVAILABLE FROM SUPERSPEEDWAY MUSIC: THE CLIFTONS 'SEX, DRUGS & ALCOHOL' CD / LOS OLVIDADOS-THE CLIFTONS 'SKATE ROCK FIGHT' SPLIT 7" / THE ODD NUMBERS 'RETROFITTED FOR TODAY' CD / SUBSIDE 'ONE DAY HABIT' CD / COMING SOON: THE ODD NUMBERS 7"

SUPERSPEEDWAY MUSIC 106 PASEO DE SAN ANTONIO SAN JOSE CA 95113 WWW.SUPERSM.COM

ART: MARCO NFT WWW.NOFRONTTEETH.CO.UK

BRAND NEW FROM

RAT TOWN RECORDS and Distribution
P.O. Box 50803 Jax Beach, Fl 32240 USA
dan@rattownrecords.com

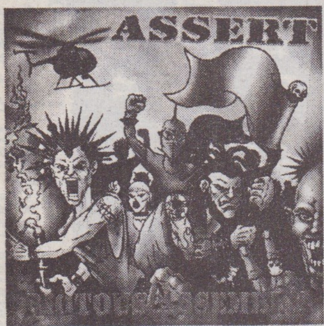
FACE FIRST

7" $4.00 ppd in US only!

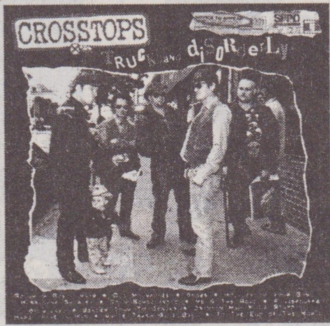
Brutal fast hardcore from New Orleans. 9 songs. Hand numbered. Limited Red Vinyl.

Ordering Information
Send 2 stamps for a complete catalog.
Stores/Distros call 904.246.0428 for more info.
Mexico/Canada add $1 per item. Overseas add $2 per item
Send Cash or Money Order Made Out to:
"Dan Knieriemen" Not Rat Town Records
CD's • VINYL • DVD's • VIDEO's •
T-SHIRTS • STICKERS

www.rattownrecords.com

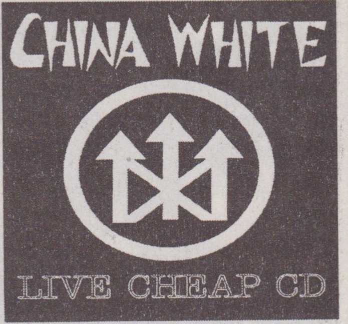


Assert "Riotous Assembly" CD $10.00



Crosstops "Truck and Disorderly" CD $10.00

Deceased "Rotten To The Core" CD $10.00



China White " Live Cheap CD" $5.00

"Terrible cartoon artwork... average punk rock... these guys don't look all that young... unacceptable when you're in a politically driven Punk / Hardcore outfit" - McClernon (Under The Volcano # 76)

Thanks, haha, sorry...we don't do Emo, fuckhead!
-Malt Soda

Also out soon...new Fang CD, Cell Block 5 CD, Jason Sears and Mercury Legion CD, Deceased DVD, RKL CD, Junior Achievement CD, Insurection CD, and more to come soon! Still out...RKL skate decks ($50), RKL "Still Flailing After All These Beers" DVD ($13), RKL Tribute "For Those About To Trip" CD ($13), The Mirrormen "Breaking Class" CD ($5), DRI Tribute "We Don't Need Society" CD ($10), Retox "Last Call" CD ($5), Morally Bankrupt self-titled CD ($5), No Warning "Back From The Dead" CD ($5), shirts and more. All prices ppd in USA. Mexico & Canada add $2 per item. Rest of world add $4 per item.
maltsoda.com azpx.com assertkickass.co.uk upthetombstones.com wreckingcrew.com

MALT SODA Recordings

RKL
rkl.com

MALT SODA BASH

FANG CHINA WHITE

CROSSTOPS
crosstops.com

CELL BLOCK 5
geocities.com/xxcellblock5xx/CB5 WebSite.html?1005439390430

One night only at The Pound in San Francisco Feb. 28, 2004. Show starts at 8:00 PM. Only $10 or $12 day of show.
RKL (Rich Lids on LSD), Fang, China White, Crosstops, and Cell Block 5.

COLDSWEAT RECORDS PRESENTS:

Hardcore From The Early days a 3 way split

Target Cells White Pigs Chronic Disorder

A collection of rare, demo, live & unreleased American hardcore from the early 80's.

Limited edition LP/CD
First 200 on coloured vinyl.

Coldsweat Records, PO Box 352, Manly 2095, NSW Australia. Fax ++61.2.9977.1576.
Info@coldsweatrecords.com
www.coldsweatrecords.com

Shops and distro's get in touch!

WWW. Angry Young And Poor .com

Over 10,000 items! T Shirts, Belts, Spikes, Pins, Patches, Bondage Pants, Stretch Jeans, Shoes & Boots, Hair Dye, Skirts, Dresses, Stickers, Biker Jackets, & MORE!!!

Debut 7" and CDEP Out now on Angry Young and Poor Records!

"This ex-**BROTHER INFERIOR** band rips through 11 songs of short blasts of intense hardcore. Aggressive vocals spit out great political lyrics full of seething rage. This is a damn fine release from this Tulsa. OK band"
-Rob Coons, MRR #246

endstand
hit and run

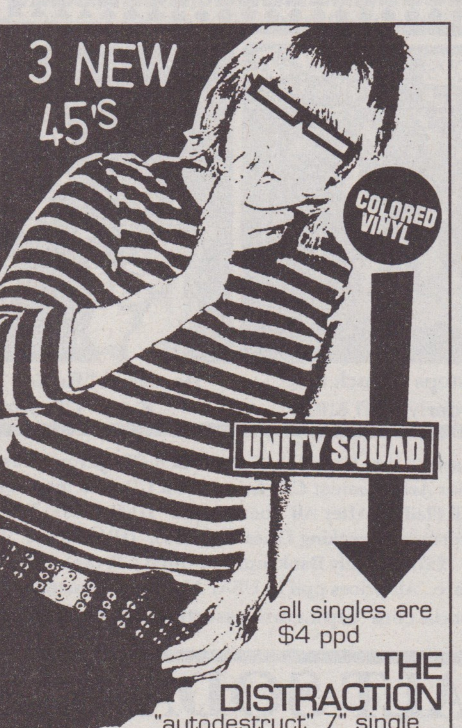
amazing new 12"/mcd out now

check website for other hot releases

COMBAT ROCK INDUSTRY

PO BOX 65 | 11101 RIIHIMAKI | FINLAND
WWW.COMBATROCKINDUSTRY.COM

3 NEW 45'S



COLORED VINYL

UNITY SQUAD

all singles are $4 ppd

THE DISTRACTION
"autodestruct" 7" single

THE INTELLIGISTA
"BANG! BANG!" 7" single

FIFTH STORY TENANTS
"no definition" 7" single

www.unitysquadrecords.com
PO BOX 1235 Huntington Beach, CA 92647

DISTRO: ROAD TO RUIN www.R2RDistro.hypermart.net

THE LEVELING

that choice.

We drove an hour to Baltimore. Mariana, Josh, and Grubbs (the drunk, fairly useless, trouble making roadie) went drinking. Jared and I (the non-drinkers) had dinner and walked around. We all agreed that we would meet back at the van at 1:00 am. Jared and I, exhausted, returned to the van at 11:00 and slept. At one, we heard them walk up. Mariana was shit-faced drunk and decided to curl up on the parking lot cement. I noticed that Grubbs wasn't with them, but didn't exactly care.

"Grubbs stormed off, we got to find him," Josh pronounced.

"Oh, no—you have to find him. I told you that Grubbs is your responsibility. He's your best friend. You vouched for him; that he wouldn't fuck up our tour. *You* have to find him!" I replied.

"I'll call him and find out where he is," he continued in a drunken stupor.

"Good idea," I said, as I look out the window at Mariana.

I got up and put Mariana back inside the van, with the window down, since she had puked once already. We waited. Josh decided to look for Grubbs. Fifteen minutes later he returned. No Grubbs. Finally, I decided that I would drive around and we would look for him together. In the meantime Josh and Grubbs were having some kind of verbal altercation on the phone. Next, Grubbs informed Josh that he had been mugged and he didn't know where he was. So we drove around looking for him, trying to understand his drunken jibberish. I got pissed because I was tired and now I had to drunk-sit. I don't want to drunk-sit. Josh told me to leave Grubbs in Baltimore.

"Fuck him!" Josh exclaimed.

"We can't leave a guy who just got mugged 4,000 miles away from home without a license," I stated.

Finally, we arrived at the hotel Grubbs said he was near. Josh jumped out looking for Grubbs. I stopped the van and relaxed. Then suddenly I heard yelling. I turned around to see Josh and Grubbs fighting in the middle of the street at 2:30 am in Baltimore. Fuck me! I jumped out of the van, forgetting to apply the e-brake. Of course the van began rolling with a drunk Mariana and a drunk-on-Nyquil Jared in it. I ran to the van and pushed the e-brake down with my hand. I ran back to the brawlers and grabbed a hold of Grubbs. I decided I was going to use teacher strategies on him.

"Grubbs, we care about you, stop fighting, look at me, look me in the eyes, we care about you...blagh, blagh, blagh..." I pleaded.

Josh was in the background cursing at Grubbs for cold cocking him when they're suppose to be like brothers...blagh, blagh, blagh. Grubbs lunged at Josh. I threw myself on top of the 220-pound, drunk Grubbs. Then I put him into an old fashioned headlock, pivoted his body so his drunken stupor caused him to fall and pinned him to the ground (you're right if you're thinking that this is one of my favorite stories to tell now). Somehow, while all this was happening, Mariana woke up and saw me on the ground with Grubbs. She thought that he had pulled me down, so she came running out of the van, throwing her jacket to the ground, ready to brawl (with her whole drunken 105-pound self). It was quite a sight. I told her to get Josh to shut the fuck up while I dealt with Grubbs. Grubbs tapped out and promised to calm down. As soon as I let him up he lunged at Josh again. This time I didn't fuck around—I threw myself on top of Grubbs again, cursing at him simultaneously. I put him in a headlock and dragged his drunk ass to the Astro Van, and literally shoved his ass into the very back. Jared, of course, got out of the van and commented that perhaps we should just leave Grubbs in Baltimore.

At this point I turned into Linda Blair, *Exorcist* style. I was no longer fucking around. I was pumped up on adrenaline, shaking and furious. I was screaming for people to shut up. Josh was still talking shit to Grubbs, who we all thought had passed out. No! Grubbs threw himself over the seat and tried to fight Josh while I was driving and called Mariana a bitch. So, I gave him the verbal lashing of his life. I told him that I would pull the van over right then, pull him out and kick his ass myself if he didn't shut the fuck up. Then I informed everyone that they were not allowed to speak until we reached the Maryland rest stop. No one said another word.

When we got the to rest stop Grubbs was long gone mimis (sleeping). Josh jumped out of the van and went for a walk. Mariana put her sleeping bag on the cement and started crying. Jared just said that Grubbs had to go. We all agreed. After everything, I couldn't help but laugh. That shit was just ridiculous and crazy. That's movie material, complete with two old African-American men standing on the corner watching the whole thing happen. Oh, the irony.

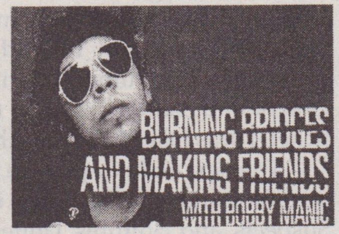
Grubbs woke up in the morning and asked, "What happened?" I told him he had better find Josh. We visited Baltimore a third time. That time it was to take Grubbs to the Greyhound Station. Josh had to pay the $180 for the one-way ticket. I was just glad to see the guy go.

The next eight days were much more smooth. We had an awesome show at the U-turn in DC, thanks to Chris from the Suspects and Spitfires United and the Screws. Friday we played an indoor skate park in Reading, PA, called the Sound Waves. That show was one of the best. We played with Common Enemy. It was our first show on the tour with the Midnight Creeps. The next night we played a great show in Connecticut with No Regard and Under Investigation. All the sudden the tour was taking a turn for the better, again. All of us were very happy. Next we played what I like to refer to as "the yard" in Long Island. That show was great fun. We were wondering if the kids in NY would "get us." They did. The kids at all the shows were completely fucking amazing. We took one day off to enjoy NY. It was my first time there. It was totally memorable. The last show of the tour was in Lafayette, IN. It was perfect way to end the tour, albeit early. It was the supreme basement show.

Well, it's 3:00 am and I have to teach tomorrow. This is the price I pay for waiting until the very last minute to do this column. Yes, we here in California have been forsaken. We have wild fires and Arnold all in one month. More reasons to mobilize. We played this great Bush/Schwarzeneggar protest last month in Riverside. The protest was awesome. The show was a benefit for Sherman Austin's legal defense team. If you would like to know more about this case go to www.freesherman.org. Conspiracy of Thought put the show together and it was amazing. www.ccaej.org is where you can go if you are interested in knowing more about environmental justice and the Stringfellow Acid Pits (one of the worst Superfund sites in

the nation and California's top priority clean up sites. George W. Bush just signed legislation limiting a woman right to an abortion asserting that it was up to the "creator" and not the woman. Please, please, please get active in supporting women's reproductive rights because they are under attack. Go to www.ProChoiceAmerica.org, if you would like the most current information on a woman's right to choose.

I asserted last column that I would have a list of people, resources, venues that helped us with our tour. Thanks to everyone who helped us on our tour by giving us shows, a floor to sleep on, letting us play with your band, dancing at the shows, buying the merchandise, giving us gas money or food, and just being supportive of our endeavor: Jeff Creep (for taking a chance and booking the majority of our tour) and the Midnight Creeps, Dirt Records, Longway, Ted, Glory, Jamis, We Against, Fitzgeralds, The Dixie, Bloody Sods, Lennys, Crazy Johnny, The Hangnail Gallery, Ugly Fest, Wigger Joe, Nanci Raygun, U-turn, Spitfires United, Monster Squad, Doom Syndicate, Downtrodden, Screws, Common Enemy, No Regard, Alfonso, Cesar and their family, City Water Bandits, Jordan, Misalaneeossseeds, Brezhnev, Hellblinki, The Escaped, The Ron (for the pre-tour advice) and byofl. I probably omitted someone or something by accident. To contact me webmistress@ontherag.net /www.ontherag.net / PO Box 251, Norco, CA 92860-0251.



When I started writing reviews at *Maximum RocknRoll* five glorious years ago, I was thinking to myself, "If there is anyway for me to find out where the action is it's right here, in the halls of greatness and amongst the archives of history." This gig was gonna send me smack right dab in the middle of the action. I was gonna be surrounded by girls, interesting people and at the very least, stacks of great records. So here I am, five years later, still walking these halls, still in awe of the archives, Pepsi in hand, wondering, "Where the hell is the action!?" I look to the non-existent swarm of females. Nothing there. I look to all the interesting people I keep company with; they are too busy watching the Kings game. The stacks of great records I have received over the years; though they are smaller stacks than I dreamt of, they are my only source of action these days. But in the end all that really matters is the records. As I sit here in my cold, unheated apartment, it's the action that's in the grooves of these records keep me warm. They keep my spirits up like gym socks as girl after girl stomps on my heart like a piece of chewing gum and I'm forced to be stuck on them forever more. They are the soundtracks of my treks to the store to get more and more Pepsi and cigarettes. They sum up my wasted days sitting home wishing the action was here with me making me a grilled cheese sandwich and maybe a taco. The power pop, the garage, the pop punk, the new wave. That's what makes it all worthwhile.

People ask me all the time what power pop is exactly and I can never fully describe it. I wanna tell them it's the music made for the guys in polka dot shirts and skinny ties who are still upset the Beatles ditched their suits. For the girls who are wishing they were Debbie Harry as they sing into their hairbrushes in front of the mirror. For the kids who were too cool for pop, and still needed some pop with their punk. That's what power pop is. But instead, whenever I am faced with that question, all I ever say is, "it's the kinda music that collects dust in the bargain bins at Amoeba until a few hopeless romantics like myself rescue them from their tombs of obscurity. It's the music of my people."

Power pop is KEVIN K & THE REAL KOOL KATS and their split single with the NEUROTIC SWINGERS. Straight from the dustbins of history, Lollipop Records have given us two incredible bubble gum delicious tunes from Mr. K & co. For those of you who don't remember or never knew, Kevin was one of rock and roll's lesser known historic figures, sharing the stage with the RAMONES, DEAD BOYS, and JOHNNY THUNDERS back in the day with his bands the TOYS, the NEW TOYS and ROAD VULTURES. He's still around and popping out classics. His raspy and soulful voice reminds me of the greater aspects of glam and bubble gum. He sings John Denver's "Leaving On A Jet Plane" like he means it. He knows where the action is. He had the action right there in his hands and she slipped away, but he got a great record out of it.

The NEUROTIC SWINGERS side is equally as impressive, if not more so. They aren't nearly as sweet and warm, but that doesn't mean they are any less catchy. They know how to write a hook and they wear their influences on their non-existent sleeves; the heydays of Crypt and Rip Off, the keyboard lines of the late 70s and early 80s power pop bands. They sound like the HIVES hanging out with the BRIEFS flipping through old issues of *Creem* and *Sniffin' Glue*. Their collars are flipped up, showing the lipstick stains from the night before in all their glory. Their plastic sunglasses keep the cool from oozing straight out of their eyeholes. Their LP, *Artrats!* is more of the same only better. *Artrats!* is enough to make me forget about that whole freedom fries thing and extend my hand in friendship to these Frogs…err, I mean, French gentlemen. One listen to either of these pieces of genius transports me to a place where the pinball is always free, the Pepsi is free, the girls are fabulous, and everyone is well dressed. Find out what all the fuss is about: www.chez.com/lollipoprecords.

Dom-ee-air-eee-gato!! Firestarter is back with an amazing LP! Forget TEENGENERATE, forget their history, all you need to know is this record is amazing. Power pop that pronounces its l's as r's and its r's as l's and other such stereotypes! This really strikes a chord with me. It wasn't long ago that I was listening to the other post-Generate band, the RAYDIOS, wishing there was more stuff out there by these awesome individuals. My prayers have been answered. In this day and age when so much sucks, and so many are jaded, you can always count on the good old guys to make you freak out and bounce out of your chair and shake your action stick in the right direction. *Livin' On Heat* is a lot slicker than their first LP but it still has the charisma and snarl you have come to except. It's got the power; it's got the pop. It's where the action is.

Y'know you've been jerking it too much when you get spooge all over your copy of... Sigh! Hold on.

"Steve, I can't do this. This isn't me. I'm not Lew Huston or Josh Rutlege."

"Do it and shut up."

"Fine."

So, as I was saying, y'know you've been jerking it too much when you cream all over your new copy of the FM KNIVES' brand new EP (well, actually it was *MRR*'s copy). I'm beginning to think I'm getting a little too excited about records now, but goddamn if this record isn't amazing. I am suddenly transported into a small dark bar in Oakpark where the only thing on the jukebox is the BOYS, BUZZCOCKS, and KIDS. Smirnoff Ice is only a buck, and four guys who look like somebody's drunk uncles are getting down. The FM Knives are those four guys. Dirtnap Records has once again brought us a utopian vision of retro punk rock bliss. The speakers bounce and flail about like a mounted singing fish on the wall of an out-of-work accountant. The a-side, "Keith Levene" is akin to the Boys' "I Wish I Had a Girl Like Mummy" (or was it "Lucy"? I can't remember anymore. [That mounted signing fish simile took a lot out of me]) channeled through a reincarnated Pete Shelley (wait, Pete's not dead yet is he? Crap in a hat). On the flip, "Valentine" is even better. This band is like cough syrup; each dose gets better and better.

Dirtnap also released the best record of the year. The MINDS' *Plastic Girls* has not left my CD player since I received it in the mail two weeks ago. This record is fucking amazing. Not a bad song in the bunch. I really, honestly, cannot stop listening to this album. I don't know why I was so surprised when I listened to it all the way through; I loved their demo, but I was knocked flat on my ass by how great it was. Everything from the production to the packaging is perfect. It's got the perfect amount of snarl and hooks to keep you from going into a saccharine coma. The keyboards keep everything from getting too punk, and Joel's voice keeps it from getting too poppy. Get this record. No, seriously get it. Alien Snatch over in Germany is pressing the vinyl with a new sleeve and that should be out later this month. www.dirtnaprecs.com.

Alien Snatch also released the Minds' debut single *Rip Out Your Eyes*. It's a lot more agro than the album, but that don't mean you shouldn't go out and get it. Oh, no. You get that record. You love your record. You watch Jesse dance in circles with a huge metal rod coming out of his loins. http://www.aliensnatch.de.

Speaking of Germans releasing great American bands, Radio Blast Records released the DISTRACTION's *Autodestruct* EP. Hot Rod Todd (formerly of LE SHOK) is now fronting the band and leading the charge. It's frantic. It's fantastic. It's skinny ties, striped socks, and bleached blonde hair. I love it. Two songs plus one bonus tune that you have to get up and move the arm of your turntable to hear (who doesn't love those endless grooves in the middle of a record?) I had pretty much given up on Orange County ever giving us anything worth more than two shits and a bag of oranges, but the Distraction give me a new hope for the anus of California. www.radioblastrecordings.de.

Last but not least, we have Sacramento's very own ROCK THE LIGHT. Perhaps one of the best bands in town. They are the fucking rock of Sac. They are all about hot boxing the car, jerking off in bed, puking until dawn, and punching tickets at Tower Theater on Broadway ("lemme hear you Tower Theater!") Powered by the Keith Moon drumming of one Mr. Charles Albright (who is a bit of force to be reckoned with himself, if you catch my drift, wink, wink, nudge, nudge), the guitar stylings of David Paul, and rounded out by the vocals of Allen "Would you like 'butter' on your popcorn" Maxwell, this band is like the freckle on the otherwise prefect chest of a woman. They stick out like a sore thumb and you love them even more for it. They are "music that makes your ears bleed and your penis hard"—maybe that sound be the other way around. Check out their CD *Let's Do Something We'll Both Regret* and if "Atomic Picnic" isn't stuck in your head at the end of the day and you aren't saying "We're dead but we're doin' it" then you are just too hip to hang out with us. You're too busy getting a picture of Lester Bangs's butt tattooed on your butt. You just don't get what's cool anymore. You have given up on good music. You're content with your status quo and ho-hum world. Not me man. Not me. And not these guys either. No way. Not them. We can't wait for summer.

Bottom Line:

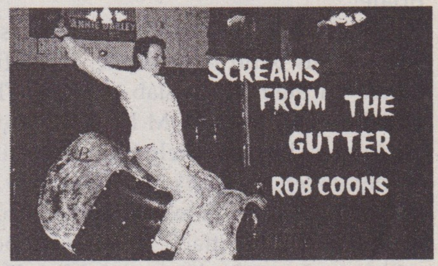
* You like that? You think it's any better? Shu-up. Things are going back to normal next month.

* For those of you who care, Lew's Vinyl A-Go-Go web zine is no longer accepting records for review, and neither is Josh over at Now Wave (I don't know about the other writers). So this one is for them.

* Sorry for no column last month, I was too busy with my shitty day job. Yeah, that's right, I'm part of the working class again.

* 2000 words of an unfunny joke.

*E-mail is still mailto:revmanic@cs.com, for just a little bit longer, and as always, 2930 33rd St., Apt C, Sacramento, CA 95817 if you wanna gimme some goodies.



Damn, it had to happen sooner or later. TEAR IT UP finally called it quits in the past week. After a multitude of tours and putting out more releases than you can shake a stick at, it seems like they are bringing things to a close. Whether you were a fan of this band or not, it is hard to deny the dedication these folks had to their music and their fans. They put out a slew of quality releases and were always ready to travel in order to play in some far-reaching corner of the USA at a moment's notice. Plus, they were hugely influential in the resurgence of hardcore throughout the USA. From the sounds of things, the band was growing in too many directions and they wanted to break up before those changed into personal issues. I know many kids' hearts are shattered by the news, but in the end it sounds like a smart move to me. I tend to have a lot of respect for bands that step out of it at the height of their game, because nothing is worse than a band that drags their sorry asses through the downward spiral of failure. Hats (and bandanas) off to TEAR IT UP for giving us a little over three years of top notch, ripping hardcore. I am already looking forward to your future projects.

And speaking of the downward spiral of failure, I can't let this column go by without a brief mention of how pathetic the recent BLACK FLAG show was down in Los Angeles. As many of you have probably heard BLACK FLAG was supposed to play a "First Four Years" show back in

September. So of course when the word spread of this, hundreds of people from all over snapped up tickets in anticipation of seeing the original line-up tear through all the classics. Well, let's just say whatever hopes I had of getting a quality show were stomped and trampled into oblivion once I finally got down to LA.

Without giving you a step-by-step account of this atrocity, I feel like just touching on a few of the highlights that made this evening so memorable. First off, for whatever reason, not very many of the original members of BLACK FLAG decided to show up for the show. Regardless, the band ended up doing multiple sets that night. On a few of the sets, they didn't even have a bass player, so they used a prerecorded bass track. Now I have seen hundreds of punk bands, but I have never seen anybody use a prerecorded instrument for an entire set (except for BIG BLACK). Anyway, the BLACK FLAG show ended up being one of the most pathetic things I have ever seen. On top of that, they opened the night doing the entire *My War* record with Mike Vallely (from MIKE V & THE RATS) on vocals. Now considering he was barely in grade school when the First Four Years were actually being created, I found it rather insulting to see him up there. Really I could go on and on about how horrific this night was. From Chuck's cracking voice, to the constant screw-ups and lack of energy coming from most of the band. Oh Christ it was bad! And all I could think the entire time was, "don't these guys have a shred of integrity left?" How could they get up there and make a mockery of themselves like that? The highlight of the evening had to be watching people throw trashcans at the stage. How appropriate!

BLACK ICE - "Eve" 10" - Ah yes, I have really wanted to hear this band for a while, and I finally have gotten my hands on their debut slab of vinyl. This band contains two members of PHANTOM LIMBS (who I am a big fan of) so the interest has definitely been there since I first caught wind of them. Well, these six tunes certainly flowed down the dark and haunting path I expected them to. This is a totally damaged death rock attack. Spooky keyboards soaked together with spacious rhythms and Miss Kel's breathless vocals. Speaking of those vocals, they certainly remind me of Siouxsie at times. These are some art-damaged goods for sure. Excellent! (Black Ice, PO Box 70631, Oakland, CA 94612; mungaso/blackice)

ANUBIS RISING - "Scales Of Truth" LP - I had my reservations about what this band was going to sound like based on their name and the cover art. But in the end I was pleasantly surprised by how good they really were. ANUBIS RISING are all over the map, layering together some dark blistering doom with a few mellow parts of 70s rock and some subtle moments of rocking emo slipping in as well as some metallic hardcore. There is a mix of deep growling and harsh cackling vocals that complement the music really well. It was a solid listen for sure! (Transgalatic Ladder, PO Box 104, Wilmington, CA 90748)

RUINS - "March-October 1997" LP - Oh yeah.... can you handle 16 songs/46 minutes of the RUINS recorded live in Paris and Tokyo? Who are the RUINS, you ask? They are a two-piece from Japan comprised of a drummer and a bass player. They hammer through a crazed mixture of frenzied time changes, rumbling bass lines, and mind-boggling drumming. The time changes here are phenomenal. Stop-start tempos mix together with noisy blasts and sharp chunks of deep vocals. Plus the recording is outstanding for being live. For the uninitiated, I suppose you could imagine the wild antics of MELT BANANA or FANTOMAS as a reference, but these bands don't really sound anything alike. This is a one time pressing of 500 copies, so act quickly. (Enterruption, PO Box 884626, San Francisco, CA 94188-4626; enterruption.com)

BATTLE ROYALE - "Zaruck Auf Den..." EP - Ah yes, where would we be without some blasting metal/hardcore from Germany crushing our eardrums into powder? BATTLE ROYAL come blazing out of the gates with some fast metal that is packed with some intensely wild riffs (some of them lifted straight from SLAYER) powered with a backbone of booming vocals and hectic drumming. They do slow the tempo down on occasion, bringing things together with a metallic rumble of seething anger. I really dug this EP and you will to. (Vendetta, Gleimstr. 17, 10437 Berlin, GERMANY; vendettarecs@yahoo.de)

DISPENSING OF FALSE HALOS - "With Prayers And A Scalpel" CD - Let's hear it for some new school hardcore from Iowa. This CD is my first introduction to DISPENSING OF FALSE HALOS, and I would have to conclude that it isn't that bad. Musically they thread the line through hardcore, metal, and emo. One moment they will be playing a quiet rhythmic instrumental and then they explode into a rush of jerking drums and pained thrashing screams. Lots of metal-fueled surging rhythms and choppy tempo changes...you know the deal. For kids growing up on a steady diet of everything from BOTCH to POISON THE WELL. (Init, PO Box 3432, Mankato, MN 56002-3432)

NAIAD - "Hardcore Emotion" CD - That is definitely an interesting choice for an album title, because it really couldn't describe the music any better. NAIAD are actually from Japan, which was rather surprising, because I am not accustomed to hearing bands that sound like this from Japan. This is a delicate mix of soft moments of emotional build-up reaching a crescendo of mid-tempo metallic hardcore and growling vocals. This has great production and rather lifeless artwork (as most of Goodlife's releases do) Fans of earlier GRADE should definitely check this out. (Goodlife, PO Box 114 – 8500 Kortrijk, BELGIUM; goodliferecordings.com)

As always thanks for reading this chaos. This is actually going to be my last Screams From The Gutter column. I have been doing this column for many years and I think it is time to step away from it. We don't have anybody lined up for a replacement, but somebody will pick up the column spot for heavy music coverage sooner or later. I am going to continue to write reviews for *MRR* and do the radio show. Thanks to anybody who has ever sent anything in, emailed or written me, shared a kind word, or told me I was an idiot! Every opinion counts when you are doing something like this. If you still need to get in touch, my contact info is still Rob Coons, PO Box 78424, San Francisco, CA 94107 and my email address is xgoatcorex@hotmail.com.

"The kids are pissed. Attention world, these are your children coming at you with hungry knives. Listen world, these are your children coming at you with hungry knives. Not like thieves in the night, but crusaders of the not quite right. Attention world we're coming for you! Listen world we're coming for you! Look out world, we're coming for you!"

GUYANA PUNCH LINE – "The Kids Are Pissed"

I chose to see the PHANTOM LIMBS at an all-ages hardcore matinee at ABC NO RIO, New York City's crucial punk-community/artist-collective performance space, rather than go to one of their area club gigs. I was glad I did because I was not disappointed. I'd never heard the band before. I went because I'd read in *MRR* they were like the SCREAMERS and NERVOUS GENDER. Those are two bands I love. It turned out there was really very little resemblance to either band. The PHANTOM LIMBS are their own thing. I guess the inclusion of keyboard in their line-up is the reason why SCREAMERS and NERVOUS GENDER, classic LA synth-punk bands, have been associated with the PHANTOM LIMBS. But the SCREAMERS were pretty much a basic 1977-style punk band except with no guitars. NERVOUS GENDER were also a guitarless punk rock group, but with an artistic and sacrilegiously decadent vision. The PHANTOM LIMBS, on the other hand, *do* have guitars, and the keyboard style is not similar to either of the bands they've been compared to at all. I'd describe the keyboards as eerie and haunted, with no trace of garage rock clichés. The PHANTOM LIMBS are similar to a horror punk band, but without the MISFITS influence. They also (thankfully) lack any Goth pretensions.

If you notice, I keep talking about this band by comparing them to what they *aren't*. It's because they're so original that I'm having difficulty describing what they *are*. I wish you could have seen all the kids dancing to this band. The music seemed to inspire the same instinct in everybody. They leapt about the room with their hands extended like Frankenstein monsters. They were waving their arms around with big smiles on their faces. That made these kids the *happiest* monsters I've ever seen. The creepy carnival organ sound, in particular, probably inspires that reaction, but everyone in this band deserves tons of recognition for contributing to the tight and majestic sound. At times it was so powerful they seemed to be invoking an impending Armageddon. As the band heralded doomsday, the lead singer danced like some kinda evil headcase! His tortured wail/shout/growl/howl was the perfect compliment to the band's music. It's the punk rock equivalent to an Edward Gorey illustration.

There was very little between-song-banter. The singer seemed to want his lyrics to do the talking. But at one point, the kids' cool dancing seemed to provoke him to express gratitude. Not knowing the names of any of his new fans, but still wanting to thank each person individually, he sort of went up to people.

"Thank you, Goth girl. Thank you, activist girl. Thank you, crusty guy. Thank you, trendy girl. Thank you girl who likes Oxymoron. Thank you, boy who likes… drinking." (That kid had a "Cheers" T-shirt on.)

Actually, the audience was taken aback by his categorization of them according to their appearances. They needn't have worried. After all, was *he* one to talk? He was Zebra Man! What I mean is, he actually resembled a human zebra. He was wearing awesome homemade black-and-white zebra-striped pants and shirt. On his face he wore white make-up with black stripes! His perfectly natural-looking mohawk totally enhanced the zebra look. What a sight! I love dramatic and flamboyant bands and this is one that really has something going on. I absolutely recommend everyone to see them. I bought two albums, one single. While the recordings maybe don't capture everything impressive about the group, they're worthy to have in their own right. Now I can hardly wait for a chance to see them again. Sadly for me they're clear across the country in Oakland, California. I hope they tour again and play New York City sometime soon.

One last thing I'd like to mention is that most (not all) of the kids dancing in the front were girls. I wondered why that was. Is "evil" seductive to females or something? I thought the primarily female dancing was surprising, because I rarely see it for an all-male band. Interestingly, most of the guys in the audience seemed challenged by the PHANTOM LIMBS. The guys kinda stood at the back with their arms folded, with quizzical expressions. It was as if they were questioning themselves; "Do I like this? *Should* I like this?" Most of these guys applauded after every song, however. In New York people don't applaud if there isn't *some* appreciation. I tell ya, there's no such thing as "polite applause" here. If you don't believe me, just ask any band who's been onstage in New York who has heard what I call *"the… deadly… silence!"*

In the summer of 1991 I spent a month in Russia as a student. While there I took classes, visited museums and cultural institutions, and hung out with some local punk and metal kids. One day me and some Russian punks and metallisti were sitting in a park on Vasilevsky Island drinking the terrible, warm, local beer. The kids I was hanging out with were total meatheads—they were obnoxious, irreverent, boisterous yobs, the kind of guys we used to call Quincy punks in the 80s. As we downed our warm beer, a hunched-over grizzled old lady with an empty canvas bag walked over to us.

Suddenly, everyone was quiet. I expected some wisecracks from the gathered crew, but instead they quickly rounded up all the empty bottles, and finished off the half-full bottles with great seriousness. They dutifully filled the old woman's bag with their empties and told her to come back later for the rest. She shambled off to return the bottles for the paltry few kopecks deposit they would garner. One of my companions, usually full of smart-ass remarks, remarked with great concern, this old woman, she works hard all her life to build socialism, fights the Nazis, suffers for 60 years, and now all her country can offer her is a few kopecks for returnable beer bottles. The assembled crew muttered their agreement at the human tragedy and utter waste, then went

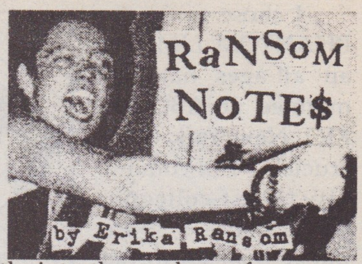
back to drinking their tepid brew.

I'll always remember that old woman. The shit she had to live through, the oppression of Tsarism, the turmoil of revolution, the oppression of Stalinism, the privation and horror of the 900 days siege of Leningrad, the brutal hard labor and poor working conditions of the Soviet era—only to wind up begging in the streets because the pension her government promised her for her sacrifice had been eroded by inflation or not paid at all by a corrupt and bankrupt state. I guess I'm not trying to make any point here, just don't trust the government, leaders, politicians, or their promises, because in the end they are the only ones who benefit from the common people's labor. Just something to think about.

I was at the record store today flipping through the 50-cent 7"s. Most of them dated from the early 90s, a period where bad rock ran amok. There were thousands of utterly forgettable pop punk/indie/grunge type bands in the early 90s and most all of them released at least one mediocre to terrible 7" single. Now used and cut out bins from sea to shining sea are filled up with this vinyl solid waste. Forever it will stand as a testament to the lack of wisdom of a generation of derivative bands who thought that playing a few well-attended house parties meant there was a global market for their music. Sad as it is, I actually kind of miss the days of mediocre bands putting out forgettable 7"s. At least in those days posterity was only saddled with two to four sub par songs and a poorly laid out Xerox sleeve.

In the current era, bands of a similar stamp feel the need to release not a 7", but a full-length CD of sub-par twaddle. Decades of affluence, the consistent dumbing down of the youth culture, and the proliferation of home recording equipment, desktop publishing programs, and cheap CD reproduction mean that for the foreseeable future, the world will be flooded with plastic box after plastic box of basement recordings of bands who should have probably stayed in the garage for six months or a year longer before trying to play out or record. I've talked before about the death of the demo tape and birth of the shitty 7", followed by the death of the shitty 7" and the birth of the shitty full length CD, but it seems like things have reached more or less a crisis point. The pressure to record and produce some sort of commodity is so great that the vast majority of bands are releasing substandard material far before they have matured as players or performers.

As I noted a few months ago, the few bands (like Japanese HC bands) that take their time and concentrate on quality, are rewarded with cult followings. The rest are greeted with abject indifference. It's harder than ever to sell records or get people to turn up to shows for all but a handful of very popular or hyped bands. And a big part of this is the general lowering of the bar across the board for what is credible material to release and tour on in the punk/hardcore scene. So few releases these days can truly be labeled as All Killer, No Filler, and few bands seem to be able to hold an audience rapt with sheer power song after song. I hate to be so negative in an era when much great hardcore *is* being made, but it seems the audience continues to contract rather than grow as people are unwilling to gamble on records or shows that they think might not be worth their time and money. Hundreds of labels are releasing thousands of records each month and I truly question how much of it will be remembered ten or twenty years from now. DIY hardcore, too much of a good thing? You be the judge.



Song of Baghdad

This week, the US Senate approved a payment of $87 billion dollars ($87,000,000,000.00) from the US Treasury to pay for the War in Iraq and Afghanistan. This vast amount of cash will go mostly into the pockets of corporations who manufacturer guns, airplanes, missiles, bullets, and tanks. A very small slice of the billions will also go towards the "rebuilding" of Iraq, whatever the US thinks that means.

What's the cost of misery, what's the cost of war?

$87 billion dollars, a princely sum, indeed. This money follows the $78 billion dollars allocated by Congress for the war in April, and a Defense Department budget that already tops $368 billion, more money than the defense spending budgets of the next top 20 countries combined.

All of this money, collected from our national purses and meager paychecks, going to kill and maim and occupy, in nations we had no sense invading in the first place. Iraqi children, women, and men die every day from lack of clean water and the most basic hospital supplies. US soldiers will continue to be killed by Iraqis who want the US to go home. The suffering multiplies.

Who's the fucking enemy, and what are we fighting for?

Osama bin Laden, the man most likely behind the 9-11 terrorist attacks (no, it wasn't Saddam, silly goose!) is most definitely alive, and making videos. Two years of carpet-bombing Afghanistan from high altitude, satellite photos, CIA operatives, cluster bombs, and a US reward of $25 million dollars have not been effective in bin Laden's capture.

Support the troops is what they said, when they sent them off to fight. To die for oil and power, and emperor's delight.

The lies Bush used to rationalize theft and murder shatter and fall. No weapons of mass destruction have been found, in Iraq that is. Even before the second Iraq war began, more anthrax was found in Senator Tom Deshler's House office in Washington, DC, than has been found in any Iraqi bunker to date. "Wanted: Dead or Alive," the Wild West USA propaganda posters used to say above Saddam's portrait like he was Billy the Kid. Saddam, presumably the reason for going to Iraq, has not been found, and no one cares.

Liberation is what they said, but all I see is death. The sound of women screaming, dead children at their breasts.

Meanwhile back at ranch, for many Americans, things are gritty and desperate.

If you haven't noticed, due to Bush's tax cuts, a lot of people are being left in the lurch. No place for homeless women and their children to go, because all of the shelters are full. Two million workers left jobless under Bush's economic plots. Superfund, the federal program started in the 70s to clean up the most hazardous waste sites poisoning people and ecosystems in the US, has gone completely bankrupt. Now, corporations who create toxic waste dumps cannot be forced to clean them up.

In the headlines, $87 billion is such a large number that is an abstraction. But in the big picture, in the real world,

almost 36 million women, children, and men (12% of the total US population) are living in poverty in the United States of America, one of the richest nations on Earth. Such is inequality, and the "free market" system. The links between war abroad and oppression at home cannot be ignored.

Blood and tears and broken lives, death is in the air. Where were you when the sirens screamed and the warlords took their share?

As the poor and workers suffer at home, soldiers and little girls and husbands and brothers and someone's love lies in a cold Iraqi grave tonight. There is no price on human life, just the emptiness that person leaves behind. There are dark spaces left by US bombs that no one can ever fix. That is why the US will never win, and the Iraqi resistance grows everyday.

I pause and let the facts and figures and death and absolute fucking insanity of it all sink in. And think of the price of it all. Money soaked in blood, power-hungry oil barons sitting at the top of the heap. The price of a capitalist menace on a death ride.

Did you make a stand, or did you stand in line, as the US flag dripped in blood, and waved o'er genocide?

People are starting to wake up. Bush's lies are breaking through the US media silence. Even the US troops in Iraq are grumbling, as they were promised to be home months ago, and have become sitting ducks. Iraqis did not welcome them with open arms as promised, and Rumsfeld and Wolfowitz's plan of an easy takeover is falling to pieces.

Roach on Your Television Screen

As promised, I cursed Bush to hell this Halloween on my cable access show *Roach Motel.* Local punks THE SPITZZ (ex-SHOWCASE SHOWDOWN) played live on the set as THE CRAMPS, and a whole slew of us had fun dancing and being silly on live television. I also interviewed the Artman, a good friend of mine who has been making creative, entertaining, challenging video pieces and shows for cable access for six years now. He reminded everyone that it is easy to get started making your own show—so I am reminding you! If you are sick and tired of the corporate news, start making some of your own. DIY media rocks. Television doesn't have to look like someone sitting behind a desk in a suit telling everyone "the news." Cable access is cheap, the zine of the broadcasting world.

Make television, and people will watch it. Really. More and more people are tuning in to *Roach Motel,* to the point that every time I go to the bar someone I don't know recognizes me. It's a little weird and I don't know what to make of it except there are a lot of people staying up late, getting drunk and flipping channels. Also, think of the wonderful odds of cable access. 150,000 people have cable in Boston, so someone is bound to watch my show. Thanks to everyone in Boston who has tuned in! To share some good news, *Roach Motel* recently won second place for "best talk show" at the Northeast Alliance for Community Media awards. Crazy! I am an official cable access diva now.

Thinking of television, let me leave you with the scathing words of Mrs. Barbara Bush, wife of George H. Bush and mother of current President George W. Bush. She appeared in a blue dress, big fake pearls and short white hair (Nancy Reagan has returned!) on Jay Leno's *Tonight Show* on November 4, the night I am finishing this column.

Leno asked Mrs. Bush if she hopes her granddaughters (W's daughters) would go into politics. Barbara said, "I am not a big fan of politics. I think it is hurtful." No shit.

Phrases in *italics* for this column are lyrics from my most recent song, "Baghdad." I always dedicate it to the dead and suffering, both Iraqi and American. So it goes. Music is the place where I scream.

In solidarity, Erika Ransom

ransom@theprofits.org, Erika, PO Box 391273, Cambridge, MA 02139.

Sources & More Information:

* National Alliance to End Homelessness, www.endhomelessness.org [figures on US poverty taken from the US Census Bureau]

* Human Rights Watch report, *Fatally Flawed: Cluster Bombs and Their Use by the United States in Afghanistan*

* *What $87 Billion Will Buy,* www.lysistrataproject.org [source: Center on Budget and Policy Priorities]

If Pat Dubar Only Knew...

Let's go back in time say...15 years ago. It's 1988, and you're watching a band comprised of young kids who seem more concerned about jumping around the stage in their clunky high-top sneakers than paying attention to their instruments. They have their heads shaved, and their hooded sweatshirts on despite the sweltering body heat that only a packed club brings. Where are you? New York City? Allentown? New Haven, Connecticut? Try Sapporo, Japan.

Leave it to Max from 625 to hand me the sleeper hit of this month's column in the form of a discography by an obscure band from the late 80s named SPITFIRE. One could hardly call a 5-song demo and a soundboard recording a "discography," and I think Max could sense some confusion on my part when I asked him "Why press a CD and not just a 7 inch?" He responded, "Watch the live Quicktime video, and *then* listen to the CD." Following his instructions, I popped it into my Mac as soon as I got home and went straight to the movie folder. What I got was the complete opposite of anything else I have seen from videos of old Japanese bands from the 80s. No studded belts, no rocker hair, and no make-up. If I didn't know any better I would think I was watching an old GORILLA BISCUITS video.

According to the liner notes, what we define as classic Japanese hardcore today was largely influenced by the bands that were coming out of the larger Japanese cities like Tokyo and Osaka. Bands in smaller cities like Sapporo went largely unrecognized in the 80s. If you ask me that's a damn shame, because the UNIFORM CHOICE bug bit this city hard (see the FACE OF CHANGE 2x7" for another shinning Sapporo example of great fast hardcore put out by Max). 625 has built itself a reputation for taking awesome bands that might have otherwise been forgotten, and bringing them out of obscurity and into a place in hardcore history. SPITFIRE is no exception. For more info check out the website at www.625thrash.com.

UK Hardcore

Two things came in from the UK this month. One is a 5-song demo from a band called THROUGH THESE EYES. I have to admit that I was thrown for a loop with the cover art. It has a women vampire in flames with a tight black t-shirt holding what appears to be a piece of dripping flesh in her hands. Very strange. The production is really raw, but the music is good. Take dual female vocals over mid-paced hardcore and finish it up with "We're Gonna Fight" by 7 SECONDS, and you get THROUGH THESE EYES. Put this band in a good recording studio, and you might just have something. You can contact them at through_these_eyes2003@yahoo.co.uk.

The second thing sent in from the UK was a full length from a raging hardcore band called PILGER. Hailing from the Southcoast of England (pronounced SoutHCoast by the locals), this band pounds out 16 tracks of fast, politicized hardcore that has a distinct early Southern California feel. Almost like a more straight-forward STALAG 13 or JUSTICE LEAGUE. The vocalist however reminds me of the singer for NYC's THE MOB. Songs cover topics such as boycotting as a means of protest, vegetarianism, and sexism in the punk scene (with a direct nod to Kevin Seconds). Very solid and very good. Contact PILGER at PO Box 295, Southampton, SO17 1LW, ENGLAND, or go to their website at www.pilgerpunk.co.uk.

The Sisterhood

An almost all-girl, all-straight edge 7" comp came in for review this month appropriately titled "The Sisterhood." This definitely has to be the first of its kind. Released on a label from Poland called Emancypunx, this comp features tracks from UNEVEN, PRESSENCE OF MIND, TO SEE YOU BROKEN, VENUS GENETRIXXX, and last but most certainly not least, INFECT. The 7" includes a very thick book with musings and opinions on being a woman in the straight edge scene. The 7" cover is a little too cartoony for my tastes, but the booklet and the two tracks by INFECT and single track by TO SEE YOU BROKEN definitely make this worth searching out and supporting. INFECT rules, OK? Contact Emancypunx at PO Box 145, 02-792 Warszawa 78, POLAND.

Look Back and Laugh

Well folks, we almost made it an entire column without mentioning any new bands out of California. But fortunately they just keep on coming! There is a new band that just started playing a lot of shows recently called LOOK BACK AND LAUGH out of Chokeland. Haven't seen them live yet, but I haven't heard a less than stellar review from anyone that has. Their demo is already sold out, and they are doing a 14-song LP with Lengua Armada. With Tobia on the mic, how can you go wrong? The lyrics on the 6-song demo are on the very dark and pissed side. If I had to describe the demo in three words, I would use: raw, dark, and brutal. Brutal not as in metal breakdowns, but more like being beat up side the head with a copper frying pan. Did I mention that Tobia is on the mic? Contact LOOK BACK AND LAUGH at PO Box 11535, Oakland, CA 94611 or check them out online at www.lookbackandlaugh.net.

ENDNOTES:

1. Make sure that whenever you send something to this column for review that you are also sending it to the magazine for review, unless it is a demo.
2. Bad News: STRIKING DISTANCE & TEAR IT UP have called it quits. Happy New Year!
3. Good News: One of my favorite bands from the last two years is getting back together. Hint: They aren't from California.
4. My band OUR TURN will be making its way to the East Coast for the first two weeks of January.
5. Send limited colored vinyl to: Carl Cordova, 746 Baker Street, San Francisco, CA 94115.

Insomnia

So I'm off the pills. After a bunch of years on the anti-depressant drug called Celexa, I called it quits. It's been about three weeks now, and I have to tell you it hasn't been fucking easy.

I'm not exactly sure why I decided to stop taking it, but I did. I'd been mulling around the idea for a while, when all of the sudden I realized I'd forgotten to take the stuff two days in a row. Fuck it, I thought. And that was that.

Actually, you know what? I do know why I nixed taking the shit every day. I was fucking depressed. Even though the shit did wonders for me when I first started taking it, my agoraphobia was just about as crappy as it was years ago. So, I was bummed out and not going anywhere. The whole reason I was taking the stuff was to not feel bummed out and be able to go places. So, the 75 bucks a month, plus the occasional doctors fee to get it prescribed was joke. I'm an expert at bumming out and not going anywhere; I don't need pills for that!

Thing is, they told me this would probably happen. Apparently anti-depressants are weird and mystical things. Doctors know that they work, but they're not sure exactly why. The effectiveness for anti-depressant usually has an expiration date. I guess your brain gets hip to whatever it's doing up there, and corrects itself back to being fucked up. I don't know, man. So that's probably what happened on me, the effectiveness just slowly ran out.

My shrink had suggested switching to another med a few months ago, but I was basically just too scared to lose any footing I had. I didn't want to spin off into some weird shit. After all, I was still getting back and forth to work every day, making a living. I didn't want to fuck that up. But my new situation has me working in my hometown where I live, so there's not much trouble there. So, I guess instead of switching, I just dumped it all together. I can always start some other drug later, but I was curious to see what would happen.

OK, what did happen? It fucking sucked. Or sucks, really, I guess. I've got some relief today, but who knows. Actually, you know what? It's really not that bad. I don't want to scare anyone out of not beginning meds in the first place if they need 'em. I remember being freaked on starting on Celexa, because I was scared what it would be like to get off them. It's not as bad as all that.

Anyway, here's the run down on how I feel getting of the meds. Insomnia is the biggest part. I have not been able to fucking get a wink in weeks. You should see me buying Sun Chips and Tropicana at 7-11 at 3 am looking like an asshole.

I actually took some Valium last night just catch up and get a good night's sleep so I could function today. But most of my nights are spent tossing and turning, totally obsessing on bum-out thoughts and worst-case scenarios.

It's kinda hard. I'm way more easily aggravated during the day. I'm not sure if that's just because of being wiped out and exhausted, or what. But either way, I'm ready to fucking kill people all day. Once last week, I almost beat up my sister's dog when it was barking at the UPS guy. And before that, I successfully kicked the crap out of cordless phone when the 6 button wouldn't work right.

The depression is also way fucking worse. Probably not worse than it was before I started on Celexa, but I'm just not used to it this bad. I have hammering negative thoughts with basically no relief all day and all night. My hypochondria's coming back a bit too. My legs have felt a little weird, and I'm pretty well convinced it's blood clot that's going to blow and kill me. Motivation also ties in with the depression. It's been rough getting the *get up and go* needed to get up and, well, go.

There's also the bit about the sex drive. Celexa kinda of saps you of sex drive. In my case I welcomed it. I enjoyed the respite from thinking about sex 70% of the day. But once the Celexa hit the road, I'm right back where I started. I'm frisky. Watch out.

So I think that's it, man. It's been shitty. I hope ya'll don't think this fucking bit was about sympathy. Really, it's just something I'm going through with mental illness right now. And I think documenting and getting the word out may help some people make more informed decisions about their own shit.

Quincy Punks

It went from Chips and Quincy with the scary punk rockers. To now where punk rock is like what THE MONKEES were in the 60s. It's a fucking joke and we're not doing a damn thing about it.

That's what that dude from BURY THE LIVING said in an interview a few issues back. I got pumped when I saw it. I laughed out loud, too, I think. Fuck yeah. There's so much "punk" in pop culture nowadays. At least when shit was exploited back then, it was tough and scary. Now it's ex-jock, pretty boy, misogynist jerks in $45 thrift store tee shirts. Fuck, dude.

It's particularly hard on me, because I watch so much fucking television. I can't help but checking out MTV2 during the commercials on *NYPD: Blue*. Shit's not fucking cool, man. My Tuesday night winds up getting fucking ruined by some asshole in low top vans talking about punk rock. Whatever, I know. But seriously, man, what the fuck?

So I was bouncing around channels when I hit upon a fucking pile of shit called *Room Raiders* on MTV. Normally, I can't watch this crap, but for some reason I stuck around for about 20 seconds. From what I could tell, you had a girl who went to three different dudes' rooms at their houses. She checked 'em out, and, without ever seeing the dudes in person, picked out whom she'd want to date. The guys hung out in a van and watched her nose around their rooms on little TVs.

Wielding a black light, to look for cum-stained sheets, this girl hits this one dude's room. What the fuck am I doing watching this shit? But, wait, what the fuck is she doing? She's in a room with a fucking TEMPLARS poster! OK, I'm hooked. I'm checking out every angle of this guy's room. He's got show flyers everywhere. He's got a TV with SWINGING UTTERS and Etnies skate shoe stickers on it. Even now, I'm kind of convinced that the TV might have once belonged to my pal Brian. I saw shit on the walls with YOUTH OF TODAY and BOUNCING SOULS logos. Weird.

So now I really want to see this dude. I wonder what he's like. They flash the three dudes. OK, I can pretty much guess which dude he is. He looks OK, but really, how can you tell? It's not like liking BOUNCING SOULS and SWINGING UTTERS are any great indicator of whether or not you're down for the scene, you know? But TEMPLARS; I'm holding out for this dude. Actually, at this point, I'm rooting for him. I want a guy who's got the *Poor Knights of Acre* EP in his collection to go home with the girl! I mean, the girl's a total douche bag, but really, it's the principle of the whole thing.

After the commercial break, they are back, and she's ready to pick. Of course, this is only after the twist where they let the dudes check out her gooed up sheets with a blacklight. Anyway, in my mind, there's no contest. The Knight of Templar has my vote. Some dude's football trophies and gross mirrors by his bed don't impress me much. But, you never know, maybe she's into it. Bam! She picks the punker. Awesome. This dude scored one for *us*! I almost feel like I have shot out there now!

So, finally they meet. It's an awkward hug and everything; it's great. OK, awesome, I got his name now. It's Evan. You know, there's a bit more background information, nothing special. But, here's where it gets fucking weird. Or, weirder, I guess is a better way to put it. So, she asks him what he does for fun or whatever.

"Go to bars," he says. OK, I do that. I'm down. I'd rather have seen him talk about records, but whatever.

"Cool," she kind of trails off all awkward and shit, "around here, on Long Island?"

Whoah. Hold on. Long Island? I'm from Long Island. I'm amazed.

"Yeah," he says, "with my friends and stuff."

All right, now he's just coming off like a dolt. But it's cool. I got buddies who are dolts, I'm not mad. Not yet at least.

So, then he kind of sheepishly asks why she picked him. OK. All right. I like that, I'm dying to know myself.

She says something about "really liking all his punky flyers" or some shit. No way! I got folders of 'em in filing cabinets here. If that's all it's going to take, this girl should see my room! And, Long Island? I mean, I have SCAPEGRACE flyers here and shit. Fuck.

So, here's where he drops the bomb that's going to land him at the business end of my fucking fists.

"Yeah, I used to be into spiky hair and stuff," he says sounding like a back-peddling idiot, "in high school."

Oh, man! She already picked you, man! You're a fucking jerk. You sold out the scene, man! So, this when I start thinking about BURY THE LIVING.

It went from Chips and Quincy with the scary punk rockers. To now where punk rock is like what THE MONKEES were in the 60s. It's a fucking joke and we're not doing a damn thing about it.

Yeah, man. This fucking Evan, he's part of the problem; part of the joke. I don't know exactly where he fits in, but he's in there, man. He's the problem. And, you know what? We're not doing a damn thing about it. I'm not doing a damn

thing about it.

That's when it hit me. I'm going to fight this dude. I'm going to call this kid out. I'm going to physically tussle with this dude. Fisticuffs. Thunder and lighting, man; right at his skull.

I call you out, Evan. You're a fucking narc, man. You sold out the scene, bro. You may be bigger'n me, maybe your dad's a cop, or whatever, I don't know, but fuck you. Let's fight, dude. I got punk on my side; real fucking punkers and shit. There's no way I can lose, man. This shit's like a gang, and your ass needs to get jumped out, dude.

Of course, the fight will have to be somewhere east of the 7-11 in Stony Brook and West of the 7-11 in Mount Sinai, but fuck you, I got a doctor's note, asshole.

My Name Is Lubrano is done! It's a collection of the first 15 columns I did for *MaximumRockNRoll*. It's like 75 pages long and has all the columns plus shitty punk layouts and pictures of stuff like MANOWAR, Lubrano, Fran Drescher, Beaker, pills, MINUTEMEN, traffic, record pressing machinery, prosthetic forearms, and much more. It's available on a sliding scale price of $3-$6 ppd. directly from me at the address below.

Send your TEMPLARS poster to: Wells Tipley, PO Box 772, East Setauket, NY, 11733 USA. Or email me at manowells@hotmail.com.

END NOTES:

1. AK-47 from Victoria, BC is fucking awesome. Find their demo CD any way you can! I'll probably have more on this fucking band next month.
2. Dude, I'm back in my old low top Vans. The running shoes I bought made my feet swell up and hurt like all get out. I'm a sellout. Someone fight me.
3. Lubrano got his haircut and thought the new *Matrix* movie was pretty good. Also, he's going to be there when I fight this kid.

On Sept. 18, 2003, George W. Bush knew that he had gone too far. A *Washington Post* poll showed that, thanks to his statements, 70 percent of Americans thought that Saddam Hussein—not Osama bin Laden—was behind 9/11. With the press leaning on him to put up or 'fess up, he ordered his henchmen to backpedal. Asked whether there was a link between Saddam and 9/11, Donald Rumsfeld said: "I've not seen any indication that would lead me to believe that I could say that." Bush chimed in: "We've had no evidence that Saddam Hussein was involved with September the 11th. "We have never claimed that Saddam Hussein...had either direction or control of 9/11," affirmed Condoleeza Rice.

Along with his $87 billion request to Congress for Iraq spending, his admitting the lack of a Saddam-9/11 connection caused Bush's ABC News approval rating to plummet from 58 percent in September to 47 percent in October. The truth didn't play well. Therefore, relying on H.L. Mencken's observation that no one ever went broke overestimating the stupidity of the American public, Bush has returned to the same old lies he has already admitted.

On Oct. 10, without offering a smidgen of new evidence, Dick Cheney again asserted a connection between 9/11 and Operation Iraqi Fiefdom. "Iraq has become the central front in the war on terror. Our mission in Iraq is a great undertaking and part of a larger mission that the United States accepted now more than two years ago. September 11, 2001 changed everything for this country."

Although no evidence of weapons of mass destruction has been found in Iraq, Cheney also reverted to the White House's pre-war argument for preemptive invasion: "We could not accept the grave danger of Saddam Hussein and his terrorist allies turning weapons of mass destruction against us or our friends or allies." Saddam = terrorism = 9/11 but even worse.

According to the UN International Labor Organization, we Americans work longer hours than any other nation in the industrialized world. As White House TV guru Greg Jenkins says, "Americans are leading busy lives, and sometimes they don't have the opportunity to read a story or listen to an entire broadcast. But if they can have an instant understanding of what the president is talking about by seeing 60 seconds of television, you accomplish your goals as communicators." People don't have time for facts, much less nuance.

The Bushies exploit our stress to blur the fictional link between Iraq and 9/11. Let's dissect Cheney's key argument: "We could not accept the grave danger of Saddam Hussein and his terrorist allies turning weapons of mass destruction against us or our friends or allies."

The "danger," according to the Vice Resident, came from Saddam and his "terrorist allies." But Saddam didn't have WMDs. Bush's own chief weapons inspector says so. That leaves Saddam's "terrorist allies."

Here's where the disconnect gets interesting. When post-9/11 Americans think of "terrorists," they think of Osama bin Laden and Al Qaeda. But when Bush officials talk about Saddam's links to "terrorism," they're referring to something different: Hamas, Hezbollah, and Islamic Jihad, the Palestinian groups fighting the Israeli occupation. Rumsfeld says: "We know he was giving $25,000 a family for anyone who would go out and kill innocent men, women, and children." (By the way, this oft-repeated allegation has yet to be sourced or corroborated by a reputable journalist.) As usual, the spin is based on what they leave out: Rumsfeld wants you to think that those payments went to *Al Qaeda* to encourage them to blow up *American* men, women and children, perhaps on 9/11. In fact, the intended targets of Hamas, Hezbollah and Islamic Jihad are Israelis.

Hamas, Hezbollah and Islamic Jihad have carried out horrendous attacks in Israel. Many innocent people have been killed. But these groups don't have WMDs. And they've never indicated an interest in attacking Americans. Had Cheney told the truth, it would have gone something like this: "We could not accept the possibility of Saddam Hussein's Palestinian terrorist allies financing suicide bombers against Israel." Or, more succinctly: "We must take out Saddam because he indirectly finances attacks against our ally, Israel."

Many Americans support Israel, but very few would send US troops to fight Ariel Sharon's war against the Palestinians.

The Bushies' arguments always fall apart upon close inspection. Now Condi Rice is backtracking from *her* backtrack: Saddam had to go, she says, because he posed a threat from "a region from which the 9/11 threat emerged." Guilt by geographical proximity, evidently, is enough to justify carpet-bombing. Israel also happens to be in the Middle East. Should we attack her too?

On Sept. 18 Bush thought it would help to admit the truth: that Saddam Hussein had never been a threat to the United States. Less than a month later, on Oct. 9, Bush's polls upticked as he reverted to form: "I was not about to leave the security of the American people to a madman."

It's too late for that.

P.S. I've started a blog at my website www.rall.com.

CrimethInc. Workers' Collective Bullet-in

Ho there, loyal readers and resenters of *MRR*! It's now two days after Halloween, and before we get down to business here I'll share with you the adventures our local CrimethInc. affinity group and friends had that night. We built a life-size Bush effigy with boxing gloves, operated like a giant marionette, and walked it around the crowd of 70,000 that gathered in downtown Chapel Hill, North Carolina; his entourage included a marching band, banners, and one megaphone-wielding maniac challenging people to "fight" him. This, of course, boiled down to everyone crowding in to beat the shit out of the president while the masses cheered, hooted, and called for his blood. The few ruling class morons who objected to this could only mumble about it, as our theater piece was so popular and inspired a joyful violence they recognized might have been turned against them had they attempted to use force against us. It was a lovely reminder of just how misleading the corporate media propaganda poles are; in those streets, framed in those terms, the prospect of immediate and drastic confrontation with authority was greeted with glee by people of almost every walk of life.

Now it only remains for us to make it possible for those symbolic gestures to become real actions. Sadly, at the moment we haven't finished our recipe for precipitating the mass beating of an actual head of state… but, um, affordable and eco-friendly transportation is important too, so without further ado, here's our latest in our series of recipes for DIY anarchist resistance:

HOW TO FORM A BIKE REPAIR COLLECTIVE

Ingredients:

some dedicated and selfless volunteers
decent mechanical skills, and the will to learn and perfect more
a supply of bicycles
tools for bicycle repair
space—adequate, dependable space
the kindness of strangers (the kindness of strangers will often provide one or more of the above items)

Recipe:

Oh, my god. You want to start a bike collective. You poor thing. You have these fuzzy visions of eager children gathering around you, awed by your masterful use of the truing stand and so happy about the awesome BMX bike that you're about to give them—*give* them—in perfect working order. You imagine streets clogged with bikes generated by your energetic crew, radical bike posses going for midnight rides, more respect for bikes on the road, and hundreds of newly empowered bike riders who have learned how to completely overhaul their bikes from your noble organization, bypassing the bike shops entirely. I'm sure you're smart enough to realize that all of these hopes are impossibly exaggerated. I should also point out that some or all of them are at least partly in reach, however, and being part of a functioning, effective bike collective can be very satisfying.

So, to start. You already apparently have at least one dedicated and selfless volunteer—yourself—but you would be wise to recruit more if you haven't already. At least one of these should have some idea of what they're doing when it comes to bike repair, and should begin teaching some skills to those members who lack them. Even basic lessons in patching and changing inner tubes are a good start—you don't have to start out overhauling hubs. People will obviously learn things as they go along, but it will be demoralizing to you and perplexing for your first customer if you get most of the way through fixing the bike and then get stuck when confronted with a loose bottom bracket. When repairing for the public, there should always be at least one person around who can take care of a particular problem, so they can take over when necessary.

You should also figure out what the goals of your organization are: this should seem fairly obvious, but you'll want to know if your focus should be repairing bikes, distributing them (and to whom?), teaching bike repair, starting and maintaining a yellow bike program (distinctive bikes scattered for public use around the city), activism, something else, or some combination of the above. Even crafting a mission statement, hokey as it sounds, can help clarify your ideas. Not everything you decide on has to be attempted immediately—there's nothing wrong with starting small—but having larger visions can also push you to branch out once you've started to get the hang of things, instead of continuing just to fix bikes for the six kids who live on your street.

Choose a name. It can be as explicitly political or as excruciatingly unthreatening (The Fuck SUVs Collective, The Bike Garden) as you wish, but try not to pick something that's going to embarrass you in a year or two. Also, a reliable way to contact the group is important—if phone numbers change a lot, open a free email account. Your contact information will be circulating far and wide once you get started. Finally, decide what kind of structure you want the organization to have. Do you want to be an official nonprofit, with bylaws and a board of directors, or do you want to be a loosely organized group of slightly grimy mechanics, sharing nothing but a driving passion for bikes and bike repair? If you're fixing bikes for other people, or giving them bicycles, how much legal responsibility can you take on as an organization if anyone is injured? Do you want to draw up a waiver (a good idea, probably, just to discourage lawsuits, even if the waiver wouldn't hold up in court), or do you want to just cross your fingers and hope that no one is mean enough to pick on such a cuddly group? Do you want to charge money for your services? Recommend compensation? Establish a sliding scale? Work out a casual or careful-

ly calculated system for exchanging people's labor for your skills and tools and parts? Depend on donations? Do you want to schedule a particular day of the week (or two or three) to meet, especially if you're providing repairs or workshops or some public service, or do you want to leave it up to individual whim?

Much can be improvised when it comes to bike collectives, but you're definitely going to need some bikes. Luckily, they're generally pretty easy to come by. Universities and police departments often collect abandoned bikes; landfills and dumpsters see their fair share; and once the word gets out about your organization, you will get more bikes than you will ever need from middle class families whose kids have grown too big for their old Huffys, or who no longer ride those nice commuter bikes that have been sitting in their basements for 15 years. If you establish a good relationship with a bike shop, they may send everyone on to you who hopes to sell an old bike that isn't worth enough for any shop to be interested: having been rejected by the shops, people will often be eager to just get the bikes (which are usually in better shape than the ones you dig out of a dumpster) off their hands, and will drop them off wherever you tell them. A lot of the bikes you get will be of low quality and in horrible shape, and many should go straight to the dump (clean metal recycling, if they offer it), but before long you will have more than you can keep up with that are perfectly good machines.

Also not negotiable is at least one full set of bike tools. Expect some of these tools to disappear every once in a while, especially if you're working with kids, and be prepared to replace them. You can do without a few things (a truing stand, bike stands, a headset press) to start out, but you will definitely need a full array of wrenches (cone, box, Allen, spanner), pliers, tire levers, chain tools, wire cutters, freewheel removers, screwdrivers, bike pumps, lubes, etc. You can improvise some tools, of course, like using an adjustable wrench to remove pedals, but ideally you should be able to repair an entire bike with whatever you've got. Tools, you will discover, especially the specialized tools needed to repair a bicycle, are very expensive, which is one reason that most people will never learn to repair a bike, and will instead continue to rely on bike shops. Coming by these tools cheaply is not easy. You can hope for generous donors, a miraculous day at the bike shop's dumpster, serendipity, an experienced and fearless shoplifter, or whatever form of Robin Hood you prefer, but it may turn out to be necessary to buy some things with your own money at first—in time, donations your organization receives will probably be enough to pay back anyone generous enough to lend some money for startup costs. Such are the laws of karma.

Luckily, you do not necessarily need bike parts. I say "not necessarily" because if you desperately need to cut corners, you can always cannibalize parts from other bikes. Keep in mind, however, that this will probably not be very effective on a large scale. If you decide to do it when you're just starting out, instead of purchasing [also expensive] bike parts, or wheedling them out of someone, make sure that the parts you're taking off that old junker are actually safe and functioning pieces. Cracking tires, worn brake pads, crusty chains—you're not doing anyone any favors by keeping those parts in circulation. Also, if you do this for any length of time you will inevitably discover that certain parts tend to be wrong more than they are right (rear wheels waffled, cables and chains rusted beyond usability, tires dry rotted), and you will end up not fixing a lot of bikes because you can't get parts for them. Bike shop dumpsters are good places to look for parts, but keep an eye out for tires with slits in them from a careless box cutter, and other common ways that parts are damaged—they're probably thrown out for a reason, after all. It may just be company policy to discard any returns, no matter how pristine, but safety is an important consideration when other people are relying on your services. Also, if there's a distribution warehouse for bike parts in your area, it may be a good source for gently used (or, sometimes, apparently untouched) parts.

One of the most frustrating aspects of starting a bike collective can be finding a space for it. Perhaps it is so frustrating because it doesn't seem like it should be such a stumbling block: it's a big world, after all, and you'd think some small part of it would be available to some altruistic bike fiends. Generally, though, and especially if you don't have the money for renting a space, it can be tough to find one adequate for your needs. You do not want space that will only be available sporadically, or where you can't store anything, or where you won't have room to move. You may not care if it's indoor space (shelter from rain, wind, and cold, and a nice concrete floor are definitely good things) or outdoor space (mmmmm, sunshine). You don't need fancy, and don't mind grungy. You're flexible in so many ways. But you need to be able to access it whenever your organization has decided you'll want to use it (no agreeing to share a practice space with a band if they're given to interminable jam sessions on your preferred work day). Like your contact information, you should try to have semi-permanent plans to remain in your space, so don't choose your boyfriend's backyard if he's moving out in two months. Obviously, any space will do as a stopgap measure, but if you do things right, people will be returning to you, so make it as easy for them as you can. You need to be able to leave things (bikes, tools, parts, etc.) at that space, and, if it doesn't have a locking door, you want to be able to leave things there without having them mysteriously vanish during the night (so vacant lots are probably not a good idea). And you need a decent amount of space. Nothing is more irritating than being in the middle of some complicated, not-quite-mastered repair, and leaning over to pick up a dropped wrench and banging your head on something. Lots of things on a bike bite, and some bite hard. You need to be able to keep a respectful distance, as biting back is rarely an option.

A garage or backyard is frequently your best bet: they're free, relatively secure, and generally roomy. Grass is nice and cushy, but easy to lose tiny nuts and washers in (gravel is not cushy at all, and perhaps even worse for losing parts in), so consider using a tarp or some other kind of cover for the ground. Try not to alienate landlords and neighbors with egregious messiness. Consider the security of the home fronting the garage or backyard, as you will be unable to control who hears of and comes to the property, and need to be respectful of the needs of the people who are so generously offering the space (even if it's just you and your housemates).

Those are the basics. Other needs will come up as you go along, and you will be alternately amazed and appalled by people's generosity and selfishness. Some people, including

some of your friends, will look at your collective as merely a place to get free shit, and some will join the ranks of its selfless and dedicated members. When you spend a grueling day repairing bicycles for 53 howling children at a local community center, your exhaustion will be eased somewhat by the sight of 36 of them swooping around the parking lot, still shrieking, on their newly repaired bikes. But you'll probably still have a headache. You will feel a flush of pride when you repair your first headset, and then shudder inside when you remember that you still need to learn how to true a wheel. You will see no decrease in the number of cars on the road, but you will start seeing bikes that you recognize locked up outside the local grocery store, or at shows, or passing you in town. Then you can quit for good and let your minions continue your work.

Experience:

We started our bike collective in the summer of 2000, choosing at first the name The People's Bike Stop. The Marxist overtones were no longer cute after a while, so we changed our name. There were five of us initially: some who had big ideas about distributing bikes to children from low-income families, some with bike shop or collective experience, some with vague allegiances to a shared worldview and others with strong opinions and commitment. I myself had only learned the year before how to repair inner tubes and adjust brake pads. We set out a mission statement that we have rarely looked at since, as it appeared that we largely shared the same vision, and agreed that having an organized structure was way more professional than we were ready to be. We were willing to miss out on grants and other benefits of a more codified approach in order to try to avoid hierarchies and power struggles and other attendant hazards. (Some of that might also have been laziness.) We have also decided that the logistics of maintaining a yellow bike program would be too much for our small organization to handle unless we had no interest in doing anything else. While it's a fine idea, it's not something that we've found a way to fit into our plans at this point.

Bicycles came from various places; our first big haul was picking up the remains after a campus bike auction—needless to say, that method left us with a lot of useless junk, but it was an exhilarating start. In a short time, bikes and tubs of parts overwhelmed the tiny backyard in which we were working. In our area, the college population generously provides a large number of neglected bikes, and we also get lots of old three- and ten-speeds. The mountain bikes are the ones that find homes the fastest, although they tend to be lower quality department store bikes, and their fat tires are inefficient for standard around-town and commuting purposes.

One of us financed much of our first couple of years out of his pocket, and was eventually paid back. We started working with community centers and battered women's shelters, fixing up and giving out bikes for the kids that lived there. To the general public, we gave away bikes and repairs in exchange for labor and half-hearted attempts to learn how to do some repairs. We were, and still are, pretty lenient about this: we have discussed the possibility of applying for non-profit status, writing up "prices" (hours worked, perhaps) for a list of repairs and other services, and a number of other recurring issues, but we never have. We generally informed anyone that wasn't willing to work with us for a bike that we charged $50, which helped us make back some cash, but that was a pretty small number of people. (We have also traded bikes for stickers that we use to track the bicycles we repair, and for food and other useful things.) The real windfall for us came when a local bike shop agreed to sponsor us with a decent yearly contribution, enough to get us some tools and parts, which enabled us to expand our efforts.

We spread the bike gospel on the local television channel. We had articles written about us in the paper. We raffled a bike at a local film festival. We moved to a bigger backyard. It was the fucking American Dream. Next, we hope to acquire a two-car garage!

We also gave away all our Saturdays. Our core group of members, while people have come and gone, remains at a constant four to five people. It has sometimes appeared that we were going to be left with few committed members, a couple unfortunates desperately trying to get everything under control, but that hasn't happened yet. We have distributed more than 350 bikes in the past 3 years, and we have thrown out what feels like ten thousand rusty Murrays and Huffys. I don't feel like a bike collective is a way to accomplish big things: for that, you will need lobbyists or Molotov cocktails, and lots of time. But bike collectives can accomplish very concrete things, even if they're small. I hope that we can claim some responsibility for the bike racks at the local coop always being crowded. And if a couple dozen people now patch their own inner tubes rather than paying a bike shop $15 to do it, well, then that's enough for me.

We'll be back next month with a dramatic account of our adventures destroying the Free Trade Area of the Americas meeting in Miami. In the meantime, you can get more information about our nefarious activities at www.crimethinc.com, or write to us at C.W.C., PO Box 2133, Greensboro, NC 27402 USA.

So Few Bullets

NGS Records has a hard-nosed split CD for you fucks this month! FED UP from New York shares this split with DISAVOW from Chicago. The title of the CD is *Half for Us, Half for You- East Meets Midwest.* FED UP starts the ball rolling with "Brutal Takeover" and they keep the hardcore venom flowing with "Drunken Violence." Song number three is a heartfelt song about women: "Bodacious Tatas." FED UP finishes their portion of this CD with "Snitch Bitch." Read these words of warning: "Stupid punk you ratted me out / You couldn't handle the shit you spit out / Talking your shit and spreading your lies / Wait 'til I rip out your fucking insides / Snitch Bitch—I'm gonna get you / Snitch Bitch—You haven't got a clue / You run and hide you can't get away / I'll search you out and make you pay / Snitches get stitches and don't you forget / When I find you I'll lay you to rest / Snitch Bitch—I'm gonna get you / Snitch Bitch—You' haven't got a clue / Snitch Bitch—you ratted me out / You fucking little rat I know what you're about / Snitch Bitch you ratted me out." Those are some ugly sentiments!

DISAVOW pick up the gauntlet with "So Few Bullets": "Fuck your—pretty faces and fancy cars / Fuck your—pristine homes and upscale bars / Fuck your—Suburban mediocrity / Fuck your—6 figures salary / Fuck your—alterna anarchy / And fuck your urban fantasy / His tribal tattoo / And your designer tits / Too many people, so few bullets / Lifetime of rage / Hating shit / Too many people / So few bullets / Fuck your—superiority that you exude / Fuck your—too good attitude / Fuck your—flooding the city on the weekends / And most of all fuck your American dream."

DISAVOW plow through "Your Turn"—then "By the Numbers" about scene makers and their shallow beliefs clinging to the latest trend—i.e. "jock" bands, "vegan lifestyle," "tech/metal/emo music," "straight-edge," etc. Then DISAVOW drop the hammer on you with "No More Heroes" read this shit: "Nothing but a shepherd for the weak / Fucked up lies are all you speak / On your pulpit looking down / Broken man broken crown / Can't trust the man sent by god / Can't teach the way can't walk the walk / Innocent led blind by faith /Dogma fueled by greed and hate / No more heroes / Trust no one / This world's let downs have begun / No more heroes / They've died today / Swallowed up by greed and hate / Pass laws to protect the meek / Make arrests then prey on the weak / Get city dollars to generate / Lock them up and then they'll pay / 1000s of zombies on the streets / Blank stares on all you meet / All the world you now despise / Words turn to fists in the blink of an eye / No more heroes / Trust no one / The fucking letdowns have just begun / No more heroes / They've died today / Swallowed up by greed and hate / No more heroes / Watch your back / First they shake your hand then they attack / No more heroes / No more heroes / On the attack / I've lost my faith in everything in the world today / Humanity force fed lies from the cradle to the grave/Struggling to find solace in what I once believed / Nothing but ignorant fools and constant grief / No-more-heroes—nothing left to believe" Yes!! That's heavy shit!!

For FED UP / DISAVOW product write to: NGS Records, PO Box 334, Westmont, IL 60559; www.ngrecords.com.

Knock Out Records from Germany presents a good melodic punk split CD with Germany's EMSCHERKURVE 77 and New Jersey, USA's HUDSON FALCONS. EMSCHERKUVE 77 sway through six melodic tunes ala SWINGIN' UTTERS / DROPKICK MURPHYS. Good stuff!

THE HUDSON FALCONS are up next. Mark and the boys start off with "Kings of the Bar" about you local watering hole. Then you get some good leftist politics with "Barrel of the Gun." The HUDSON FALCONS chug through "New Age" and "Cocaine and Blow Jobs" to arrive at a song, elucidating one of the subjects that Mark feels most passionate about, "Unionize." Read this you working class louts: "We give them the best years of our life/We get nothing in return/They keep promising it will trickle down / But it doesn't we never learn / It's time for us to act collectively / Workers across the lands, They try to divide us, well fuck them / We'll be strong, walk hand in hand / Workers, let's unite!!! / Unionize—that's we gotta do / Unionize—equal rights for me and you / Unionize—this is our last chance / So our kids aren't wage slaves to the man / Working conditions have improved in the last hundred years / Unions have paved the way / But the bosses own the mainstream media / And they brainwash you everyday / They say the free market economy / Creates a wage that's fair / But the rich get richer and the poor get poorer / And our kids go without healthcare / The invisible hand chokes the working man / Workers in the factory, migrant labor in the fields / And the nurses in the hospital / Every good that you purchase, every service that you receive / Comes from our sweat and blood / Big business makes their profits and keeps the power / Through worker exploitation / We can get a living wage and a little respect / Through unionization workers let's unite!!!!" Yes!!

For EMSCHERKURVE 77/HUDSON FALCONS product write to: Knock Out Records, Postfach 100716, 46527 Dinslaken, Germany; mosh@knock-out.de; www.knock-out.de.

Attack Records has three items for your perusal this month. First on the agenda you get Germany's excellent punk band STROHSACKE with two offerings. You will want to get the *Ghetto* EP form July 1999 with seven songs of top-notch punk: "Ghetto"; "Spielautomat"; "Anti-Fashion"; "Becquerell"; "Rotzjore"; "Krank"; and "Rock n' Roll." Next up we have Attack LP Number 18 with STROHSACKE performing their full length "Nante's Inferno" with seventeen top-notch punk tunes. This band of left leaning political punks sing in German and the nice lyric booklet is in German. It appears that they are taking a stand against punks for profit and Hitler Youth amongst other things. The music is jangly snot- punk with strong guttural lead vocals, good harmonies and really good guitar work!

The third selection on Attack Records is an uptempo punk group called TRASH TORTEN COMBO. These punkers from Germany come screaming at you with tough female lead vocals sturdy bass and drums and first-rate guitar playing, TRASH TORTEN COMBO thrash through "Sonntagsfreude"; "Kanonenfutter"; "Schones Leben"; "My Way"; "Schxfzucht" and "Was Solls." Good stuff! For Attack Records product write to "Attack Records, PSF 350541, 10214 Berlin, Germany, kontakt: 030/29663987.

MCR Company from Kyoto, Japan has a blistering hardcore attack aimed at you this month. The band is called EXTERMINATE; the title of the 45 RPM seven inch single is *Find Out;* and the language spoken here is punk rock meant to destroy everything in it's path! Side A gouges at you violently with the title track "Find Out." Side B is an extremely disconcerting bit of hardcore called "Melancholy-Breakdown"! Yeah!! Write for this slab of nastiness to: MCR Company, 157 Kamiagu, Maizuru Kyoto, 624-0913 Japan; http://www.dance.ne.jp/nmcr/.

Early in the Nineteen Eighties AVSKUM emerged from Sweden with a brutal 7" paean called *Crucified by the System.* This was fast, shouted unrelenting punk that grabbed you by the throat and wouldn't let go! The six tracks on this *Crucified* EP went down in punk history as some of the toughest material ever witnessed by human ears. From the *Vision to Nightmare* EP on Retard Records and *In the Spirit of Mass Destruction* LP on Prank Records in 1999, this band has decimated everything it touched. Now Ken Sanderson has unleashed another salvo to sink your pathetic little ship! The new AVSKUM LP on Prank Records is called *Punkista* and this fucker will tear you a new asshole! With bitter lyrics, AVSKUM rail about the politics of greed and the warmon-

gers that rule this world. Some of the song titles on the *Punkista* LP are "Fight Back Capitalism"; "I Hate Your Fucking War"; "The Master and Slave System"; "The Punk Empowerment"; "Fight Back Racism"; "The Children of War"; and "State Terrorism." Read the lyrics to "State Terrorism": "Armed police men, marching in / To protect and serve the power, the fat bastards / Power / State terrorism, state terrorism / Cruise missiles flying through the violent night / To protect and serve the power, the fat bastards / Power / State terrorism, state terrorism / Civilians lying, dying in the streets / State terrorism, state terrorism." Yes! Now you can own another punk as fuck release on Prank Records, PO Box 419092, San Francisco, CA 94141-9092, USA; www.prankrecords.com.

The Rumblers Car Club brought a rock n' roll overload to the Parkside Bar recently!! Opening the evening festivities were Sonoma, California's MUGGERS. Ben and his cronies rocked the fucking bar! Ben paced around the front of the stage area like some wild animal stalking his prey! Next up were local psychobilly/rock-a-billy heroes, THE MUTILATORS. Yeah! John's vocals were right on the mark! Third on the bill was a Confederacy of Scum legend, HAMMERLOCK. Fucking A!!! HAMMERLOCK was on a complete tear that evening! Travis, Liz and Mike played a couple of the older hits like, "I Thought I Was An Outlaw" and then kicked ass with new material such as "Other Home." Fucking brilliant! HAMMERLOCK remains the premier country scum punk band in the entire United States of America! HAMMERLOCK absolutely stole the show!Look for a new HAMMERLOCK CD in the near future.

Next up were Orange County / Hollywood's infamous STITCHES. Lead singer Mike Lohrman was in fine form. This man is so damn animated, so passionate about his punk rock, and one hundred percent committed to holding the audience in his spell! What a great front man! The latest TKO Record has very strong material and the STITCHES did the songs justice. It is so fortunate that we have exciting new STITCHES vinyl to listen to!! For this evening's performance Johnny Witmer slashed away on his guitar like a man possessed by Satan. Pete and Craig nailed the whole package down. The whole evening was a smashing success! Thanks goes out to THE MUGGERS, THE MUTILATORS, HAMMERLOCK and THE STITCHES.

Until next month,

I'll see you fucks down at the bar—

GUEST COLUMN

by Sweettooth

Dreams, on a sunny afternoon in Chicago. Dreams of something new, hopeful, and bigger than I could really imagine. It was May 1998; I was 17 and had dropped out of high school on Cinco de Mayo. The next day I bought a bus ticket. I arrived in Chicago and things felt achievable for the first time in so long. It was the beginning of something for me, that day—it was the day I got out. There were a lot of firsts and lasts, that late spring. The first time out on the road by myself and one of the last times I would ever truly feel at home in the small town I had spent all those years growing up in, doing all I could to stay alive, fighting off the impending doom that had become such a commonplace feeling there. Now don't get me wrong—I love small towns. Growing up in one made me who I am, but that doesn't mean it wasn't really fucking hard sometimes. Actually, it is because it was so hard that I am who I am, and I wouldn't trade it for anything.

It started, for me, as an escape, a rejection, a solace. An escape from the things we need to escape from at that age—our parents, jocks, school, rednecks, ignorance, things threatening to break our spirits. Like so many other kids around us in that small, detached place, we were cut away and cut off from so much. We didn't know anything about anything happening anywhere—how could we have? So out of necessity, we took the streets. It was the only place left where we knew we could go, the only thing we could do what we pleased with, and what we "shouldn't." Away from the forces that seemed so ominous in our preteen lives, some of us lived there—ran away from home—some of us just escaped for as long as we could.

Now when I say "we," I am not talking about some ethereal, intangible metaphor, like in a pseudo-revolutionary rhetoric, where the author wants you to believe he or she has a moral majority mob enforcing all their words and actions. No—when I say we, I am talking about real people (and a small group of them at that), that all met in this place. I remember roaming almost instinctively, sometimes not even waking up until I was a few blocks from downtown. It was like clockwork, especially in the summertime—wake up and get out, drawn as by a magnet to Dickson Street, the main drag, to those steps outside that fucking red brick monstrosity on the corner.

We were all looking to fill voids—voids carved from abandonment, alienation, and the weight you could almost literally feel on your back, growing up where we did. Those steps downtown opened up on the corner like a huge stage to the street, and seemed like the base, the launching pad for so much we could achieve. Whether we realized it or not, a community was formed. We came together despite the fact that we were all different from each other—not only despite this, almost because of it. We were all rejects, fuck-ups in some kind of way. We were defective, and in that we found camaraderie. There was this unspoken idea—one that I feel is missing too often these days—that we were in this together, so we'd better fucking watch each other's backs.

One day I was downtown looking for my homies, and no one was to be found. I decided I would just walk all the way up the main drag to where it met the campus, and go explore all the buildings left vacant by the college students during those intensely hot summers. Just before I got to the end of the street, as I approached the Greek Theater, I heard an awful, loud, fucked-up noise. I ran over the hill to see what was up, because it sounded like someone screaming their guts out. When I got on top of the slope I saw these four kids on stage, pounding the shit out of some musical equipment like they were trying to kill it, one screaming into the mic. The crew was all there, watching with as much confusion and awe as I felt.

These guys were all over the place, jumping off shit, running into each other, having what looked like exactly the kind of craziness and fun we needed. The music wasn't like any of the other bands we had seen, either—it was angry as

fuck, almost scary, but the kids were nice and seemed as welcoming as they were dangerous. To an extremely pissed kid, wanting more, it all of a sudden made sense.

I started toward the crowd and saw a new friend of mine, a young homeless kid named Jamal. He was cool as hell. We would always run into each other on our treks around town. He once told me that he was looking for a place. "Nothing big, you know, just four walls and roof. A place where someone won't complain if I play loud punk rock," he said.

"Punk?" I asked. "You like that stuff?"

I didn't really even know what the word meant at the time. I was attracted to it, but in the kind of way I felt I shouldn't be. Like, it was portrayed in the media as this stupid thing, this meathead ignorance. Punks were always the bad guys in the movies who beat people up. It didn't seem very smart. This upset me, though, because it seemed like my kind of crazy, and I always rooted for the bad guys anyway—they were more interesting.

Jamal seemed really smart to me, and also was like this wild character that mixed worlds in a way that I admired. He was the son of a Black Panther, raised in Chicago, and he had seen a lot of life in his short 17 years. The best thing was that he always spoke to us on the level, and though the age difference was considerable, (10 and 11, to 17) he always saw us as equals. He could talk to us and tell us stories about his wild travels and exploits—like running from the cops, drunken wildness, almost getting killed and living through it—with the same fervor and excitement that he would tell us about peasant uprisings in the Philippines and complexities of Russian literature. So when he told me to check something out, I knew it was probably pretty cool. When he pointed to the stage that day and said, finally clarifying it for me, that what those kids were playing was punk, I finally got it, and I knew that void had finally been filled. That day in summer, 1993 (I was 12) was the beginning of something in our town—we got focused, we had a purpose, we had an outlet, and we already had community. I went and started my first band before I even had a guitar, because things felt that urgent.

It was also the first all-ages punk show in three years since the old scene had burned up along with the old punk space, Studio 225. In the years that followed it was like a little renaissance in Fayetteville, with amazing bands, new zines, house shows, crazy gatherings, protests, records, and the things that make a community a real community, and once again, it was still varied as hell, and tight as hell because we still knew that we were all we had.

So many people talk about the early days of punk and how dangerous it was to be a punk then, but for a lot of small town kids it still is dangerous, it's still war to get anything done. When you have to fight, literally, for something, anything, on such a constant basis, your commitment will either break you, or you'll get a hell of a lot stronger. I'm not trying to say I'm harder or more dedicated than anyone, though, far from it. A lot of kids go through this shit—all I am saying is that being a punk is still a struggle for kids in small towns, especially in the south. You don't have very many things, if any, handed to you. You are basically given two options: build it yourself or never see it. The true test of DIY. I found punk by accident, by walking the streets, always searching. What I found was built from nothing, by a small group of kids. Once you get building and you actually get somewhere, you won't just let it go that easy. I know I never will.

Dear Americans,

Upon waking this morning, thoughts of our current state of affairs flooded my sleepy brain. I began to think of the violation that occurred when San Francisco Liberation Radio 93.7, the (pirate) microradio station where I co-host a Saturday night punk rock show, was raided and our equipment was seized (Oct. 15, 2003). First, I saw it as the inevitable result of nearly a decade of unlicensed broadcasts. Then I realized it was a serious miscarriage of justice and one replete with tactics and underhanded schemes that undermine due process and first amendment rights and other liberties. How could we argue our side when we were unaware that we were under a surprise attack? The raid commenced with neither us nor our lawyers being notified that the FCC had approached a judge for the warrant. The FCC, alongside U.S. Marshals and SF police, sponsored the morning raid, eating takeout pizza between trips to the van.

Now, I must say, knowing that our station was unlicensed, there was always an element of paranoia that spiced up the urgency of my broadcasts. In fact, the Rad Radio show has always been a blitzkrieg against everything acceptable by normal radio standards. But there is something more polychromatic about SFLR as a station. It is more community-oriented and truly concerned with the well being of our listeners and our environment than our government could ever pretend to be. Sadly, for now we have been silenced.

Waking further, I began to see things in an historical perspective, thinking of our country's humble beginnings. Remember ABC's *Schoolhouse-Rock* (Saturday mornings in the 70s, for you younger punks)? Remember the crazed-looking parody of King George III standing on a pile of gold (the British Empire), looking through his glass across the Atlantic to the colonies and laughing maniacally as his brutal taxations (one kind of oppression) brought him more sacks to throw on the pile? Remember, as I child, how that unfair, decrepit, menace-to-the-good-of-the-world made you feel? Weren't you thrilled when we the people (patriots) threw back the empty bucket, an 18th century "Fuck You!" while we rocked away at the Boston Tea Party…cut loose from tyranny? No longer would we settle for being deceived, unfairly taxed, and denied a safe and good life. That spirit of rebellion against tyranny is what forged the American ideal. And it's so punk rock!

Now, we have a new despot to worry about: King George W. Bush II. Our government, particularly the bellicose Bush-Cheney administration, in these times of questionable war policy, is doing its best to quiet any outrage against its good name. Because of wartime propaganda and government definition of patriotism, many of our citizens think it is a travesty to disagree and protest. Hello, Americans! What our government and military is supposed to be doing in the world out there is representing us. But it

seems they have other priorities. Otherwise, war money would be used for national humanitarian purposes and not gains for the empire. Funny how, in a way, history repeats itself.

So, what relevance does this have to the raid and seizure of one microradio station in modern-day San Francisco? Everything. It speaks volumes about government control. It violates our free speech. In the mere six months that I have DJed at SFLR, I have come to appreciate the voice of dissent more than ever in my life. Perhaps that is because we are at war. And it has been, since its initial inception, simply wrong and falsely justified.

The U.S. is an empire seeking to spread its reign and rule. Think about that. In history books we will be grouped with the Mongols, Romans, and Ottomans—nations that resonate with slaughter and oppression. This is how the world sees us. How does that make you feel? If you travel outside of America, beyond the reach of controlled media, we are regarded as bloodthirsty colonialists, delving only into the affairs of troubled nations that possess a resource that we can steal or corrupt. We are very selective in deciding where our "help" goes. If a starving and oppressed nation needs our aid against tyranny, our policy seems to be, "fuck them." But if there is enough oil flowing under that sand—we'll be there. It is called, by our leaders, foreign aid—that is our foreign policy.

We all know about those crazily elusive weapons of mass destruction. We all know about the lack of ties to Al Qaeda and Osama. This is about political opportunism: the Bush Greed Machine. Since 9/11, new policy seems to dictate that anyone we believe to be threatening, we can bomb into a burning heap. This Nazi approach to preventative war spares no nation. In a time of rampant terrorism, our leaders have turned decidedly offensive in the world's arena. America has become like the terrorists and our government sees even its own citizens as potential threats. Citizens like DJ yours truly.

So, at a time when the people, our listeners, need to hear the truth, or anything contrary to the force-fed opinion of our great leaders, we (SFLR and micro radio) have been silenced. Why? Is it because we are the dangerous lawbreakers of the radio world, unlicensed and replete with conspiracy theories about schemes of world domination? No. If we sounded delirious with paranoia, merely rabble-rousing without any basis in truth, we would be surely left alone. But we weren't left alone. We have had our tongues figuratively cut from our mouths. We are surely a threat, not to the safety of our nation, but to the schemes of its rulers. It is opposition that caused the attack on our station.

Any opposition to policy has left our citizens branded as "un-American" by the administration itself. That is, if one assumes that the government is the voice of the people, absent of any hidden agenda. A patriot is one that loves, supports, and defends one's country. Country, not government—not leaders, not military. The word is an old one, derived from old French (like our constitution), the Latin "pater," and from Greek before it: "patrios"—father. It is all about family, really. I love my country. I will do what I have to defend it from any threat that serves to undermine its essence or existence. Just like protecting a brother. They are threatening our well being, directly sending our sons and brothers into harm's way—killing them daily. Indirectly, this "occupation" is starving U.S. citizens who fall through the cracks in a war-embattled economy. It is also denying our children a decent education due to cuts in order to finance said war. Is that how family treats its own?

Or does it sound like the words of someone who loves, supports, and defends one's country? So, why was SFLR silenced, and why does the seizing of our equipment merit public knowledge? Let me tell you why. Because this is how subjugation begins. Before you know it, more of our rights, specifically those to do with the first amendment, will be compromised as well. And that is, most importantly, why I write this. I value my voice; it is the only weapon that I have against injustice. And there is plenty of that in the world. Knowledge is indeed power, but only when it is shared. SFLR has been singled-out because daily, we tell it like it is. We need your help. The FCC hopes to discourage us. They assume we are overwhelmed by the flurry of legalities that we face to get our station back. They want us to lay down like subservient dogs and sit in silence. War on Terrorism. War on Free Speech.

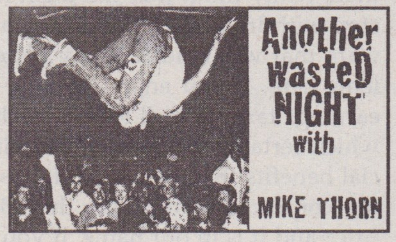
It is a citizen's duty to question the ruling authority. The voice of dissent, and the spirit of rebellion, is truly and uniquely American. Without opposition, does anyone out there really think that the Bush Administration is going to stop with Iraq? How about Korea? Get ready for a string of wars that will eradicate any resources to correct our problems here. If you enjoy working your ass off, seeing your earnings taxed to hell to finance these military campaigns in which certain officials and their elitist friends reap the financial benefits from seized oil fields and defense and rebuilding contracts, then ignore this. But remember, we pay the price and it is in our name. If you are enraged at the closing of schools, the flooding of streets with homeless, the devouring of small businesses by corporate America, and the withering of public health assistance, speak up in whatever way you can. Your voice is important. Do something for the community, the family. Be a true patriot.

You may think, "Why does this matter to me? What is the difference between some micro-station station and WFUK? Corporate radio serves itself. It has no sense of community; it is a business. The major stations have no social conscience, no sense of sacrifice. Their unequivocal mission is to make money. Between Viacom and Clear Channel, more than half of the radio dial is occupied. They own a majority of the venues, where they charge you exorbitant prices to see bands play that also belong to their record labels, advertised on their billboards. They make money on all sides. Their programming is largely recorded and dispersed to appear live and local. It is insincere and has not one care as to the social-political climate of the world we live in. In fact, it is quite the distraction machine for the masses that are absorbed by the commercials and the pop-opiate music that represents nothing beyond the limits of sponsored capitalism. How often do they speak of social injustice? How many times do you hear news differently than you do on television or in the papers? It is all infotainment? Remember, these right-wing corporations were the same groups that blasted the immorality of *our* music until they figured a way to get filthy fucking rich off of it.

The FCC raid on SFLR made national news for a reason. There are people of substance out there, probably like you. So, how can you help us? If you live in San Francisco,

SFLR has a series of benefits lined up and more in the making to raise money for our legal battle and to raise social awareness as to the grave reality of the situation: please attend them. If you don't live in SF, and you are disgusted with the multi-mega-global corporations shamelessly getting rich by peddling their wares and ignoring the needs of our communities then support microradio and DIY publications—wherever you live. Spread the word. Write a letter to a real publication, like this one. Attend or organize benefits, protests. Annoy your local leaders with correspondence about whatever concerns you. They only work for you if you make them. And lastly, don't forget that this country is ours. It's for the people and by the people—not above and beyond them.

Our station will rise from its ashes. Fuck the power! We will be globally streaming live broadcasts by the time you read this. So, check us out for our press release about specifics on the raid, updated info in this call for arms, and for our mission statement at www.liberationradio.net. Support us or start your own micro-radio station. Don't let the corporate giants gobble up the rest of the airwaves.
—Spor Virus, citizen DJ, sporvirus@hotmail.com



"Our own correspondent is sorry to tell, of an uneasy time that all is not well..."

—Wire "Reuters"

I've been listening to Wire's *Pink Flag* repeatedly for nearly four hours now. Originally, in some sleep-deprived haze, I had every intention of comparing and contrasting the new FM Knives single to Wire's masterwork—in some sort of vain attempt to put a nail in the coffin of the continuous Buzzcocks comparisons. Instead I've become immersed in *Pink Flag*'s bitter melancholy melded with its pop sensibilities. The album opens with the above quoted line, and it resonates well with seemingly everything that is going on in the world right now. The morning paper seems to always foretell more and more bad news—tales of another actor elected to public office—based more on vague promises to "do something" (what? who knows?) and face recognition thanks to playing the parts in numerous movies where he is the action hero, here to save the day, rather than any actual qualifications. It's a joke, albeit a frightening one. Pile onto that the Senate's move to ban partial birth abortions—another step towards the eventual goal of the complete annihilation of a woman's right to choose; Justice Scalia's verbal condemnation of Gay Civil Rights; and day after day the reports of more dead and more bombings mount as the "war on terror" plods onward. A war, which by Rumsfeld's own recent admission in a leaked memo, isn't progressing quite as well as the spin-doctors and propagandists in the Bush Administration would have you believe. Meanwhile, reports are now appearing that press is in fact underreporting the number of wounded in Iraq—while the Bush Administration is insisting that the press is providing only a negative perspective on the war on terror and feels the need to circumvent the "media filter" and talk straight to the people. It's enough to make your head spin.

So yeah, it's getting truly difficult sometimes to find many glimmers of hope in Bush's America; job market is going down the drain, our rights are systematically being stripped away and the news of perpetual war flashes on the television daily—drilling the horrific images of strife and death into heads on such a consistant basis that we become numb. It all becomes so mundane. Tonight on the radio they mention another ambush in Iraq, three US soldiers are dead, and for what?

"I can see our future handcuffed on these streets, feel the riot clubs about fall pounding out a beat on the skulls of humanity, can you feel anything? I can see people half alive struggling to be free. I see our heroes nodding off to sleep, asleep without dreams. It breaks my fucking heart and sometimes I want to die but I refuse to let this choking feeling take my life... What are we here for? What will we get? We all just want a place, a place to call our, truly happy to create our own destinies... until that day we fight to win..."

—Allergic To Bullshit

"If This Is What We're For, This Is What We'll Get"

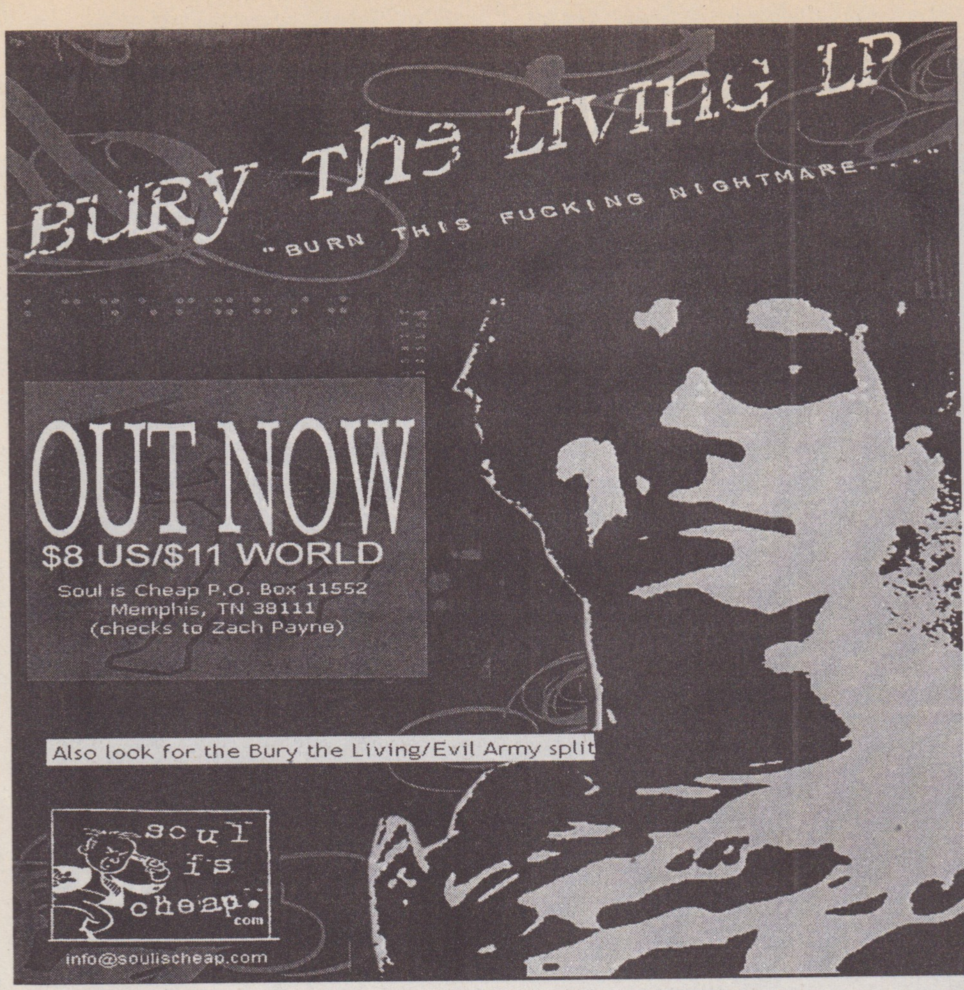
What does it all mean though? I mean really? Despite the constant onslaught of information, we seemingly go about our lives as though nothing has changed—as though it were still September 10th 2000. Going to punk shows, some nights, feels no different than watching the Giants fail at their attempt at making it to World Series—a frustrating exercise in going through the motions. Punk rockers talk a good talk, but it seems like the glimmer of hope and rage has been drowned at the bottom of a bottle filled with complacency. What are you doing to participate? What are you creating that's new? I just want to feel some sort of reaction, some sort of action—I'll take blind misdirected outrage, and catty verbal barbs, over this sense of bland contentment. Don't get me wrong, there still are those inspiring moments and people—who take the ball of "anyone can do this," and run with it. And those who realize that these are terrible times and act on it, who use their voice to rage against everything that is against us, who aren't afraid to voice their opinion—despite the ridicule that it might receive—these are the ones who make it worthwhile. We just need more of them, and less who are willing just to sit back accepting, maintaining and perpetuating the status quo. Anger still is an energy, and you do know that you can use it—right?

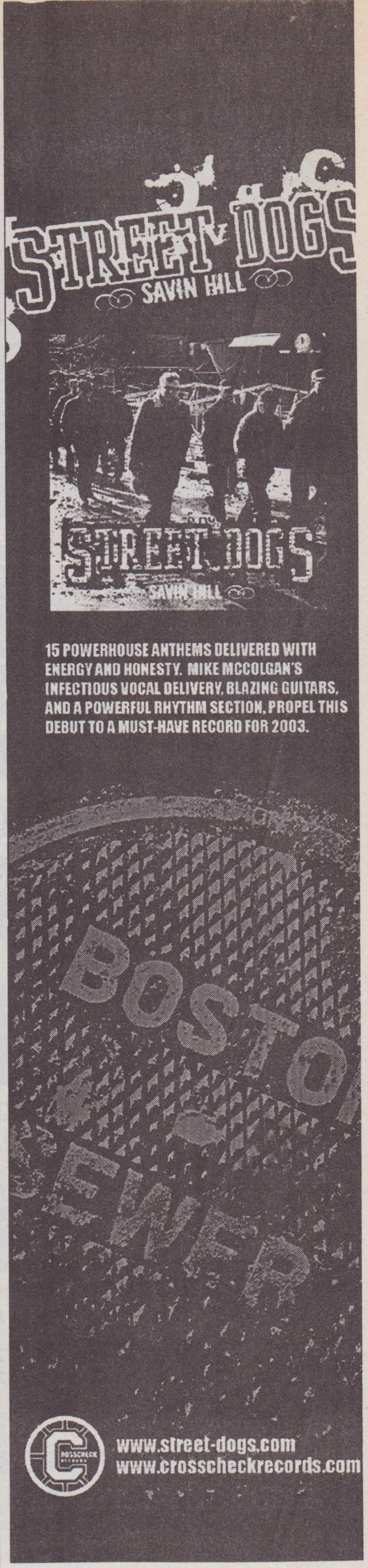
As though it's not obvious enough, I've been feeling rather frustrated lately. Maybe it's just the winter blahs setting in—I definately think that has something to do with it—but I do think that it's something more. I'm frustrated because I see punk as having so much potential—so much power to actually affect change, but spends too much time wallowing in petty infighting, too much time looking inward and not enough time lashing out at the "outside world." So where do we go from here? Right now, I just don't know.

Write to me and cheer me up. Letters c/o me to the *MRR* PO Box or via mikethorn@maximumrocknroll.com Listen to FUCKED UP & The FM KNIVES. Always hate the police, they are never your friend. Take risks, don't be afraid to be in love.

"People who talk about revolution and class struggle without referring explicitly to everyday life, without understanding what is subversive about love and what is positive in the refusal of constraints, such people have a corpse in their mouth."

—Raoul Vaneigem, author of *The Revolution of Everyday Life.*





Kangaroo Records
c/o Henk Smit
Middenweg 13, 1098 AA
Amsterdam, Holland
mail: tyson@xs4all.nl

Brand new records:

Strung Up - 7 song 7"	US HC
D.S.B. - Battle into... 7"	Jap. HC
D.S.B. - Pure cult.... 7"	Jap. HC
Career Suicide 7"	Can HC

Still fresh:

Milkman LP/CD	NL HC
Gospelfuckers LP/CD	NL HC
Runnamucks LP	US HC
Bury the Living 7"	US HC

Upcoming stuff:

Weaving the Deathbag 7"	US HC
Career Suicide CD	Can HC
Bury the Living CD	US HC
Weaving the Deathbag CD	US HC

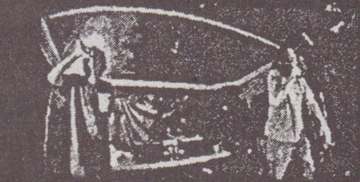
All hardcore, no la-la-la
web: www.geocities.com/tysonkangaroo

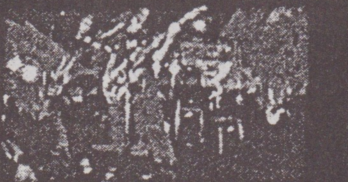
WELCOME TO GAINESVILLE. OUR HOME.

florida. **alachua** county. **gainesville**. this is our home. the h.o.m.e. van is a not-for-profit organization that visits homeless camps and shares food, supplies, and friendship to those in need. the van is run by a group of volunteers who often spend money out of their own pockets to fund the trips. for more info on the h.o.m.e. van, and to find out how to help, please email barupa@atlantic.net.

featuring **over 40** gainesville bands, such as **against me!**, gunmoll, the horror, no more, daughters of the revolution, mightaswell, amanda garrigues, robotix, escape grace, today doesn't count, one pump chump, loyal frisby, swayze, the pawn rook four, squeaky, and more!

releases soon from the horror, mightaswell, and robotix!



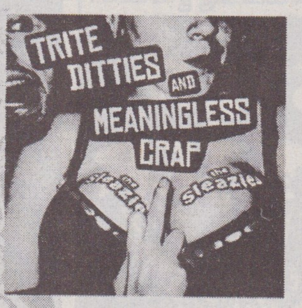


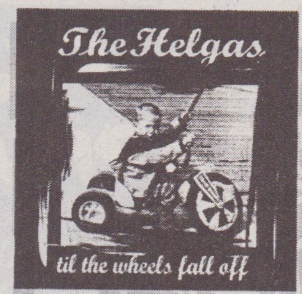
signal path records

signal path records - p.o. box 14747 - gainesville, fl 32604 - www.signalpathrecords.com

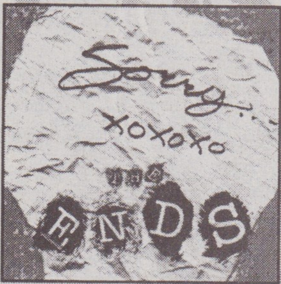
PELADO RECORDS WINTER 2003

The SLEAZIES
Debut CD out now!! Think of The BRIEFS & ANGRY SAMOANS having a child named SCREECHING WEASEL! Enough snot for the 77 punk and engouh pop to keep the pop punk punk kids pogoing!





The HELGAS
"Till The Wheels Fall Off" is the debut full length from this Atlanta Ga. band! Take equal parts Social Distortion, Ramones & add some Replacements and Muffs!



The ENDS
Sorry XoXoXo is 13 tracks of punk rock the way it was meant to be played, raw yet catchy with great guitar work & snotty vocals! A must have for fans of SLF, The Boys, Pistols & Generation X!!

The KICKZ
"Activate Me" CD/EP out Winter 2003! A preview for the debut full length in 2004! Another group of youngsters with great taste in music! Equal parts Clash & early Replacements!

Coming in late 2003 & early 2004 The Dimestore Haloes final CD. BLATANT FINGER debut CD. SICK FITS single.

www.peladorecords.com
PELADO RECORDS
521 W. Wilson #C103
Costa Mesa, CA 92627

Distribution: ROAD TO RUIN DISTRIBUTION
www.roadtoruindistro.com
roadtoruindistro@comcast.net

Buy these titles and many more at:
www.punkrockmailorder.com
www.leashrecords.com
www.interpunk.com

MRR NEWS

No. 248
Jan. 2004
compiled by:
Arwen Curry

FREE MARKET TALKS HARMFUL TO HEALTH - ACTIVISTS

by Gustavo González

SANTIAGO - What is at stake is a matter of life and death, says Silvia Moriana, representative of Doctors Without Borders in Bolivia, in reference to the provisions on intellectual property rights and drugs patents in the negotiations of the Free Trade Area of the Americas.

Doctors Without Borders (MSF, Médecins Sans Frontières) has warned against the efforts by the United States to include in the FTAA rules that would annul the advances made in improving access of poor countries to low-cost medicines, particularly as stipulated in the Doha Declaration of the World Trade Organization.

A WTO agreement signed shortly before the fifth ministerial conference held in Cancun, Mexico in September, recognizes the right of poor countries to import generic medicines, which are less expensive than the trademarked brands of the big laboratories, in situations of public health emergency, such as the HIV/AIDS epidemic.

Protection of intellectual property rights is one of the hot issues in the draft of the FTAA agreement to be discussed Thursday and Friday in Miami, during the 8th conference of trade ministers from the 34 countries of the western hemisphere, all except Cuba.

If the "Alaska-to-Cape Horn" free trade treaty includes stricter rules on intellectual property, it would limit governments' ability to turn to generic drugs to fight widespread, costly diseases—malaria, tuberculosis, HIV/AIDS—ultimately threatening the health of the 800 million people in the hemisphere, according MSF, winner of the Nobel Peace Prize in 1999.

In late August the humanitarian group launched a campaign charging that medicines must not be a luxury, and an international petition "that has been signed by tens of thousands of people around the world and by more than 70 organizations," MSF spokeswoman Isabel Leal told IPS.

According to the principles established at the WTO ministerial conference in Doha in 2001, the agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPS) must not stand in the way of public health and the right of developing countries to issue compulsory licenses or to use generic medications in tackling diseases like HIV/AIDS.

Compulsory licensing allows a government to temporarily override a patent and produce generic copies of a medicine, but must pay royalties to the patent holder. Nevertheless, generic copies are much cheaper to produce than brand-name drugs.

Brazil, one of the promoters of the WTO agreement on access to medications, has an aggressive policy to provide drugs and treatment to its citizens with HIV/AIDS. From 1996 to 2002 it prevented 90,000 AIDS deaths and 358,000 hospitalizations, with the government saving an estimated 2.0 billion dollars.

But such a success story would be impossible under the FTAA proposals, says Doctors Without Borders.

Thanks to generic drugs, the cost of antiretroviral treatment for a person with AIDS in Guatemala as of last July was 352 dollars a year, compared to 686 dollars with patented medicines. In July 2002, that same treatment with new medications cost 4,198 dollars a year.

In Latin America and the Caribbean, there are 1.9 million people living with HIV, the virus that is the precursor to AIDS. But the region also faces endemic diseases, particularly among the poorer population, such as Chagas disease (trypanosomiasis americana), malaria, dengue and leishmaniasis.

Those who oppose the Doha agreement on access to drugs maintain that the proliferation of generics would discourage scientific research by the big pharmaceutical laboratories, essential for discovering cures for disease. Generic drugs would cut into the drug companies' profits, they assert.

That is the position held by some negotiators in the FTAA who want to beef up intellectual property protections, arguing that it will create incentives to develop new medications, says MSF.

But it is evident, says the humanitarian Organization., that greater protections will drive up prices without promoting the research necessary for diseases like Chagas, which do not have lucrative markets because they primarily affect the poor.

Chagas disease kills 50,000 people in the region every year, 18 million live with the parasite in their blood and some 100 million people are at risk of infection in 21 countries of Latin America and the Caribbean.

For this "disease of the poor", the world's pharmaceutical industry has not put a new medicine on the market in five years.

MSF has projects underway for people with Chagas in Bolivia, Guatemala and Nicaragua. According to the Paris-based group, a 2001 study found that only one in 11 pharmaceutical companies is conducting any research on the disease.

"The United States is putting pressure on the FTAA negotiations and on the bilateral talks in order to introduce 'TRIPS-Plus', to effectively bypass what was achieved in Doha," Claudio Lara, a spokesman of the Santiago-based Consumers International-Latin America, told IPS.

In the free trade treaty with Chile, to enter into force Jan. 1, 2004, the United States has already done that, and in the FTAA, "TRIPS-Plus would mean that no effort would be made towards creating new provisions for implementing compulsory licensing" of medications, says Lara.

The U.S. proposal restricts compulsory licensing to four circumstances, limits implementation to public entities, and it is feared it would restrict parallel imports of medications, said the Consumers International representative.

"The pharmaceutical transnationals are engaged in a major offensive to reverse the Doha Declaration. The lobbying and pressures on governments intensified and the result was the adjustment of the agreement prior to the WTO ministerial meeting in Cancun," says Lara.

The rules that Washington wants to negotiate under the FTAA framework imply "an expansion of drug patents and, concretely, the extension of protections, which could translate into abuse by the pharmaceutical labs to hike up drug prices," says MSF's Moriana.

That would mean "for the majority of the population it would be impossible to access medications that are often—as is the case with AIDS—the difference between life and death," she said.

Moriana underscored MSF's call upon Latin American countries, made during last weekend's Ibero-American Summit, to oppose any modification to the Doha agreement in the FTAA treaty negotiations.

Protesters Tell a Different Tale of Free Trade

Activists gathered in Miami to counter treaty negotiations by 34 nations warn that Latin American workers face growing misery.
excerpted from the Los Angeles Times
by John-Thor Dahlburg

From Mexican sweatshops and peasant farms in the Amazon to Spanish-speaking neighborhoods of the United States, protesters have come here to warn that plans for hemisphere-wide free trade would lead to greater misery and suffering in Latino communities.

"I can tell you that if Mexican workers aren't already slaves of the multinational corporations, we're 99.9% there," said Israel Monroy of the Coalition for Justice in the Maquiladoras, a group dedicated to the special factories created in Mexico to assemble export goods.

"Family farmers everywhere, from north to south, not just Brazil, are living in crisis," said Maria de Fatima, a representative of Brazil's Landless Rural Workers Movement, which seeks agrarian reform. "As we import cheap, poor-quality foodstuffs, the multinational companies that invade our countries open the doors for the bankruptcy of thousands of farmers. During the past six years, 2.4 million farmers were expelled from the land."

In stark counterpoint to the official negotiations in Miami this week among the United States and 33 other countries on creating a Free Trade Area of the Americas, a project President Bush has embraced as a "great vision," a motley collection of activists, academics and private citizens has assembled on the other side of the police barricades to describe the painful costs of foreign investment and trade liberalization on the people of Latin America.

Far from everyone has been a winner, they say. Local agriculture has been devastated by cheap imported corn or genetically modified crops. New factories have fouled the environment, some with deadly chemicals. And when populations lose their traditional means of livelihood, they become a floating army of potential migrants who may end up on U.S. streets.

The official viewpoint of the United States, as well as of many Latin American nations, is that unfettered commerce would be good for all.

According to a news release from U.S. Trade Representative Robert B. Zoellick's office, the North American Free Trade Agreement between Canada, the United States and Mexico has led to a boom in Mexican exports, higher wages for Mexican workers, less poverty, more foreign investment and a stronger agricultural sector.

"Free trade and open markets are among the most powerful tools available to fight poverty," the statement says.

However, a study by the Carnegie Endowment for International Peace, a Washington think tank, that was released this week to coincide with the Miami negotiations, found that Mexico's agricultural sector, which provides most of the country's employment, has lost 1.3 million jobs since the 1994 NAFTA agreement.

Far from diminishing under NAFTA, the flow of impoverished Mexicans into the United States has risen dramatically, the study says.

Mexico's most vulnerable residents "have faced a maelstrom of change beyond their capacity, or that of the government, to control," it says.

The shortcomings of NAFTA are seen by some activists in Miami as clear evidence that expanding free trade to include all of the Americas except communist Cuba would be not be a cure for economic and social ills.

On the contrary, "free trade is a factory producing poor people," said Jorge Robles, an official with Mexico's Authentic Labor Front, a labor union.

Under NAFTA, "General Motors, Zenith and Archer Daniels Midland have made good progress in Mexico," said Alejandro Villamar of the Mexican Action Network on Free Trade. "The revenues of these companies have increased in the past 10 years, but only for them. What has been the progress for Mexican factory workers? Or for rural laborers? Or in prices paid by the average Mexican? We can't find any."

Another reason for wariness in Latin America is that the proposed FTAA's most powerful patron would be the United States, whose public image in the hemisphere may be nearing an all-time low, said Eduardo Gamarra, director of the Latin America and Caribbean Center at Florida International University in Miami. Suspicions are rife that the FTAA is a bigger and more contemporary version of a banana republic, to permit more effective exploitation of Latin economies by U.S. businesses, he said.

"I was at an anti-FTAA rally in Bolivia," Gamarra recalled. "People there said, 'This is an American conspiracy to take us over.'"

Times researcher Anna M. Virtue contributed to this report.

POLICE GAS MIAMI TRADE PROTESTERS

by Michael Christie and Doug Palmer

MIAMI - Police used tear gas on Thursday to disperse protesters demonstrating against an Americas-wide free-trade pact being debated by trade ministers from the region.

Sporadic scuffles broke out as protesters jostled with heavily armed police in the hotel area where representatives of 34 countries discussed the future of trade in a region of almost 800 million. Police estimated the number of demonstrators at around 1,000.

There were no immediate reports of arrests or injuries.

Thousands of police, many in full riot gear, patrolled the center of Miami, where worried shop owners shuttered their establishments in an atmosphere reminiscent of a city under siege.

Some of the protesters carried puppets or giant flowers, some dressed as tomatoes and many chanted slogans against the Free Trade Area of the Americas, or FTAA, and a globalized economy. They marched from the downtown Miami government center toward the InterContinental Hotel, where the meeting was being held behind a fence.

"We did deploy gas in one location and that was just to remove the crowd from a situation where people were pouring a flammable liquid on a pile of debris," said Lt. Tony Russell, a Coast Guard spokesman.

The Coast Guard is one of many law enforcement agencies pulled in to protect Miami and the trade delegates from any violence like what occurred in Seattle during world trade talks in 1999.

MINISTERS KEEP FTAA ALIVE

Chairing the talks, the United States and Brazil appeared to have papered over their disagreements on how comprehensive the pact should be. The two countries kept alive prospects for an FTAA pact by 2005.

A draft declaration crafted in the past three days by regional deputy trade ministers would require all countries to agree on a common set of commitments in each of nine negotiating areas, while allowing a second set of talks for some countries to negotiate more ambitious obligations.

Protesters opposed to the FTAA ranged from labor unionists to environmentalists. They have converged on Miami since pre-ministerial talks began on Monday.

Authorities expected thousands of demonstrators at a march and rally later in the day.

One police officer, who declined to be identified, estimated 8,000 law enforcement agents were on duty.

John De Leon, representing the American Civil Liberties Union, said police tactics were heavy handed. "I think these are totalitarian-type tactics. I think there are too few people here to justify this sort of policing," he said.

Protesters chanted "Go away, FTAA." Large papier mache puppets derided the International Monetary Fund and privatization and equated the FTAA with war.

Camilla Schneider, a 60-year-old from San Francisco who was dressed as a tomato and traveled to Miami to support organic food and small farmers, said it was her first activist participation since the Vietnam War.

"I see the FTAA and the WTO (World Trade Organization) as putting democracy into the hands of a few basically unknown, unmonitored, unelected individuals who are literally killing people" in assembly plants and factories, she said.

U.S. TO TEST 'MOTHER OF ALL BOMBS' AT FLORIDA BASE

by Will Dunham

The U.S. military plans this week to conduct its final developmental test on the most powerful non-nuclear bomb in its arsenal, a weapon so big it is dubbed the "mother of all bombs," the Air Force said on Tuesday.

The Air Force plans to detonate a 21,700-pound satellite-guided GBU-43/B Massive Ordnance Air Blast Bomb, or MOAB, on Thursday at Eglin Air Force Base in the panhandle of northwestern Florida, said Jake Swinson, a spokesman for the Air Armament Center at the base.

The huge conventional bomb will be dropped from an MC-130 Combat Talon cargo plane onto a test range at the base, Swinson said.

"This is the last development test," Swinson said, noting that the massive bomb will then become available for use as U.S. military commanders deem appropriate. Swinson said the bomb had undergone "a few minor modifications."

The MOAB has had just one previous live test when it was detonated at the same base on March 11, the week before the U.S.-led invasion of Iraq, producing a large, mushroom-like cloud. There were two previous inert tests of the bomb, Swinson said.

The MOAB spreads a flammable mist over the target, then ignites it, producing a highly destructive blast.

The Air Force has created it as a successor to the 15,000-pound (6,800-kg) BLU-82 "Daisy Cutter," with some inside the military dubbing the MOAB the "mother of all bombs."

The "Daisy Cutter" was originally designed to clear helicopter landing zones in Vietnam. It was used in an bid to clear mines and for psychological effect against Iraqi forces during the Gulf War in 1992, and used in 2001 in Afghanistan on tunnels thought to be the hideouts of al Qaeda figures.

Swinson said the latest test had been scheduled for Tuesday, but was postponed until Thursday because of poor weather conditions.

FAIR USE STATEMENT: This magazine contains copyrighted material the use of which has not always been specifically authorized by the copyright owner. We are making such material available in our efforts to advance understanding of environmental, political, economic, and social justice issues, etc. We believe this constitutes a 'fair use' of any such copyrighted material as provided for in section 107 of the US Copyright Law. In accordance with Title 17 U.S.C. Section 107, the material in this magazine is distributed without profit to those who have expressed a prior interest in receiving the included information for research and educational purposes.

SCHOOL OF ASSASSINS

by Mary Turck
Published by Americas.org

What do Col. Byron Lima Estrada of Guatemala, Lt. Josê Espinoza Guerra and General Juan Orlando Zepeda, both of El Salvador, and General Juan López Ortiz of Mexico have in common?

They are all murderers. They were all trained at the School of the Americas. Because of them, and because of thousands of others like them, many people call U.S. Army's School of the Americas the "School of Assassins."

And what do Panama's Manuel Noriega, Argentina's Leopoldo Galtiere, Peru's Juan Velasco Alvarado, Ecuador's Guillermo Rodriguez, and Bolivia's Hugo Banzer have in common? They have all been dictators in their countries, and they were all trained at the School of the Americas. Because of them, and others, many people call the U.S. Army's School of the Americas the "School of Coups."

The School of the Americas (SOA) is a military training school for Latin American soldiers. SOA is an official program of the U.S. government, funded by the government and run by the U.S. Armed Forces since 1946. SOA graduates have long been implicated in terrorism, human rights violations, coercion, and atrocities committed against civilian populations across Latin America.

Until now, evidence against the SOA has been mostly anecdotal. Sure, its supporters say, SOA graduates brutally murdered six Jesuit priests and their housekeeper and her daughter in El Salvador in 1989 and took part in the massacre of 900 people in El Mozote, El Salvador. Yes, they acknowledge, SOA alum Byron Lima Estrada was convicted this year of murdering Guatemalan Bishop Juan Gerardi in 1998. And it's true that another SOA graduate commanded the unit that carried out the 1994 Ocosingo massacre in Mexico. When pressed, they will even admit that, during the 1980s, SOA manuals recommended blackmail, torture and execution of political dissidents. But these were aberrations, SOA supporters insist. Most SOA grads do not torture. And SOA doesn't even exist any longer. Now it's called WHISC and everything is better.

A University of Wisconsin graduate thesis demonstrates that the defenders of SOA are wrong. Studying data on individual SOA graduates over a 40-year time span, Kate McCoy found that "students who took multiple courses at the School were more almost four times more likely to violate [human rights] than their counterparts who took only one course. ... [G]reater exposure to the School of the Americas training makes trainees more likely to engage in human rights violations ..." [Emphasis in original text].

In its 57 years, the School of the Americas has trained more than 61,000 Latin American officers in combat techniques, command tactics, military intelligence, and techniques of torture. These graduates have left a trail of blood and suffering in their own countries. Today, SOA/WHISC trains about a thousand soldiers each year.

McCoy's study also addresses SOA supporters' claims that the school changed during the 1980s, and now gives better training in human rights. Her statistics show that "contrary to the Army's claims that the School of the Americas has corrected past faults and that professional standards have been raised over time to promote the highest respect for human rights, there is no statistical evidence that students who attended the School in the 1990s were less likely to engage in human rights violations than those who graduated in the 1960s."

On January 21, 2001, SOA's name was changed to the Western Hemisphere Institute for Security Cooperation (WHISC). But only the name was changed—its mission and its shame continue. No one really believes that makes a difference.

McCoy's study did not include data from the WHISC years of 2001 and later-the Bush administration insists that this data will not be released because of "national security" concerns. That means future researchers will not be able to reveal such embarrassing statistics about SOA/WHISC. McCoy observes regretfully that the Bush administration's move means "studies such as this one could not be updated, and it may become increasingly difficult for researchers to apply their tools to vital social and political questions."

Every November, opponents of the School of the Americas gather for a massive demonstration outside the gates of this school for terrorism. They carry crosses and banners with names of people murdered by SOA graduates. They sing and pray and chant. Some cross the line painted on a street outside the gates of Fort Benning, committing civil disobedience.

Dozens of the demonstrators—like a 68-year-old Sister Caryl Hartges from Wisconsin—end up serving time in federal prisons. She crossed the line last year, on her fifth trip to the demonstrations at Fort Benning. Sister Caryl served her time. And she's coming back to SOA this November 22. She explains that, "It has do with the call of the Gospel, which is a call for justice, which sometimes takes precedence over the law of the land."

Mary Turck (mturck@americas.org) is the editor of Connection to the Americas, a publication of the Resource Center of the Americas.

In Tikrit, US Destroys Homes of Suspected Guerrillas

by Jeff Wilkinson

TIKRIT, Iraq - In a tactic reminiscent of Israeli crackdowns in the West Bank and Gaza, the U.S. military has begun destroying the homes of suspected guerrilla fighters in Iraq's Sunni Triangle, evacuating women and children, then leveling their houses with heavy weaponry.

At least 15 homes have been destroyed in Tikrit as part of what has been dubbed Operation Ivy Cyclone II, including four leveled on Sunday by tanks and Apache helicopters that allegedly belonged to suspects in the Nov. 7 downing of a Black Hawk helicopter that killed six Americans.

Family members at one of the houses, in the village of al Haweda, said they were given five minutes to evacuate before soldiers opened fire.

The destruction of the homes is part of a sharp crackdown on insurgents in the so-called Sunni Triangle where guerrillas have downed at least two U.S. helicopters, one a Chinook in Fallujah on Nov. 2, killing 16 U.S. soldiers, and the other the Nov. 7 downing of the Black Hawk. On Saturday, two more helicopters crashed, after one of them may have been fired upon, killing 17.

U.S. forces struck dozens of targets on Monday, killing six guerrillas and arresting 21 others, the military said. The operation is expected to continue through Wednesday, said Col. James Hickey, commander of the 1st Brigade of the 4th Infantry Division.

Hickey said the four homes were destroyed on Sunday because enemy fighters lived and met there. Leveling the homes will force the fighters to find other meeting places, he said.

"Those four people used those houses as sanctuary, and we're not allowing them to have sanctuary," Hickey said.

"We're going to turn the heat up and complicate their battlefield," driving them into the desert, he said. "There they will be exposed and we will have them."

It was unclear whether the decision to destroy the houses was part of an overall strategy approved in Washington. White House spokesman Scott McClellan declined to comment specifically, referring questions about the razings to the Defense Department, but he praised the military's efforts to get tough with Iraqi insurgents.

"There are terrorists who are seeking to spread fear and chaos in Iraq, and we are on the offensive and taking the fight to the enemy," McClellan said. "Our coalition forces are doing an outstanding job working with Iraqis to bring these terrorists to justice."

Officials at the Department of Defense referred questions to Central Command in Tampa, which oversees all military operations in Iraq. Spokesmen there declined to comment.

On Monday, angry residents of al Haweda, where three of the destroyed homes were, said the tactic will spawn more guerrilla fighters and perhaps spark an Iraqi uprising similar to the Palestinian intifada in the West Bank and Gaza.

"This is something Sharon would do," said 41-year-old farmer Jamel Shahab, referring to the Israeli prime minister, Ariel Sharon. "What's happening in Iraq is just like Palestine."

Shahab stood amidst the rubble of the former home of 55-year-old farmer Omar Khalil, who was arrested shortly before the home was destroyed. The military said Khalil's son, who escaped, is one of the suspects in the downing of the Black Hawk.

Khalil's wife, Kafey, sat wailing near her wrecked house. "I have no son. I have no husband. I have no home. I will be a beggar."

Kafey Khalil said military officials first visited the house two days ago, demanding that her husband turn in her son. He refused.

Then at about 10 p.m. Sunday, the military returned, she said.

"They started shouting at us, 'Get up! Get out!'" she said. "They brought a big truck for us. It was so cold we felt like we were dying. After five minutes they started shooting. We didn't have time to get anything but blankets. They brought in the tanks and the helicopters and started bombing."

After the shooting stopped, the women and children were released and were left at the scene, they said. They were sifting through the wreckage on Monday, attempting to salvage what few items remained.

Two other homes nearby were also in shambles. What walls remained were pierced by tank rounds. A small boy held up what was left of the family's TV set.

In the backyard of one home, a cow lay dead, its stomach split open by a large caliber round, its unborn calf half-exposed. A dog limped nearby, a piece of shrapnel protruding from its body.

Tank tracks had churned up the sandy earth. Spent 5-inch-long shell casings littered the ground. Boys collected them and displayed handfuls to journalists.

The Israeli military's practice of demolishing the homes of families of convicted or suspected terrorists has brought widespread condemnation from human rights and other governments - including the United States.

The State Department's 2002 human rights report, released in March, said such policies "left hundreds of Palestinians not involved in terror attacks homeless." In September, department spokesman Richard Boucher criticized Israel for destroying a seven-story apartment building in Gaza during a raid on a suspected Hamas militant.

There was no official reaction in Washington.

A State Department official, speaking on condition of anonymity, suggested Monday that the tactic was not sanctioned in Washington. "I can't wait to see al-Jazeera's presentation of it," the official said, referring to a satellite TV network viewed widely throughout the Middle East.

The military had promised a tough crackdown in response to the recent surge in American military deaths and has launched two operations, Operation Iron Hammer around Baghdad and Ivy Cyclone in the heart of the Sunni Triangle.

Hickey said counterstrikes against fighters around Tikrit have been continuous, but that Ivy Cyclone Two represents a higher level of coordination using more advanced weapons.

For example, Sunday night's action included the launching of a missile from Baghdad, 55 miles away, at the abandoned home of former Saddam henchman Izzat Ibrahim al Duri, who is No. 6 on the coalition's most-wanted list. A reporter and photographer from Knight Ridder were allowed to witness the destruction, which was completed by laser-guided artillery fire.

Hickey said al Duri's house was destroyed to deny guerrillas a meeting place, though it was unclear that such high-tech weaponry was needed to destroy the structure, which appeared completely looted.

Hickey said soldiers had been instructed to make sure to evacuate innocent civilians nearby. Near al Duri's house, two men, four children and two babies were shivering in near-freezing temperatures in the back of a truck, given just a few minutes to flee their neighboring farm.

"We know exactly what we're shooting at and why we're shooting it," Hickey said. "Collateral damage won't be a problem."

Military officials said the targets around Tikrit and Kirkuk also have included enemy mortar sites and a suspected insurgent training camp. The camp, on an island in the Little Zab River west of Kirkuk, was hit Sunday morning by a satellite-guided missile with a 500-pound warhead fired 130 miles from a Baghdad launch site.

Hickey promised no letup in the campaign. He also promised to deal harshly with weapons violations. "If we see someone with a weapon," he said, "he becomes a ballistics test," meaning the man is shot.

"You won't see guns in Tikrit," he said.

We are always looking for quality news items on a local, national and international scale.
MRR NEWS
PO Box 460760, San Francisco, CA 94146 USA
mrr@maximumrocknroll.com

ISRAEL TO RAZE WITH ROBOT BULLDOZERS

By Gavin Rabinowitz

JERUSALEM - The giant Caterpillar bulldozer, used by the Israeli military to destroy Palestinian homes in the West Bank and Gaza Strip, now comes with a controversial new feature: remote control.

Israel says its remote-control technology will lower risks to soldiers. But Palestinians fear it will lead to more frequent raids using the machines and make the three-year conflict even bloodier.

The remote-controlled D-9 bulldozer and a remote-control version of the Humvee, equipped with machine guns, were developed by the Israeli army and the Technion Institute of Technology. Both machines are U.S.-made, with Israeli modifications. They are expected to go into service in the next few weeks.

The army refused to comment or reveal further details about the new equipment.

Israel has been a pioneer in unmanned weapons systems for nearly three decades, developing one of the first remote-controlled planes and more recently creating machine guns and grenade launchers that can be fired from afar. The weapons are equipped with cameras, so their operators can see what they are doing.

Describing a day of field trials, a Technion statement quoted an Israeli army officer as asserting the thousands of dollars invested in each machine would save lives. "Today the bulldozer drivers are exposed to great danger when they knock down buildings that have militants hiding in them," the statement quoted the officer as saying.

But Palestinian Cabinet Minister Saeb Erekat warned the unmanned machines would lead to even more Palestinian deaths. "The whole idea is despicable," he said. "If an unmanned bulldozer is used, human life is in much greater danger," Erekat said.

The Israeli military regularly demolishes suicide bombers' homes and other buildings militants are suspected of using for cover to attack Israelis.

For Palestinians, the name D-9 has become synonymous with destruction.

The gray, heavily armored machines, which stand as tall as a small house, already have turned hundreds of buildings into dusty rubble heaps and ancient olive groves into wastelands with their powerful shovel blades. Israeli commentator Nahum Barnea has called them "the terrifying beast of this war."

The D-9 gained notoriety in the weeklong battle between soldiers and Palestinian militants in the Jenin refugee camp in April 2002, one of the fiercest in the past three years. With a deafening roar, the bulldozer plowed through narrow alleys, shearing the fronts off homes, to cut a path for advancing soldiers.

The human rights group Amnesty International says the destruction of homes is a grave violation of international law. However, Amnesty's Israel director, Amnon Vidan, said the group has no opinion on the specific types of vehicles used.

Ramadan Nawaf, 52, watched his house and groves of olives and oranges flattened by a D-9 four months ago, during a large-scale army raid of the town of Beit Hanoun in the northern Gaza Strip. "It was moving like a monster," said Nawaf. "It was very big and destroyed everything in front of it."

But developers say the new machine will save lives on both sides, pointing to the case of American peace activist Rachel Corrie, 23, of Olympia, Wash., who was crushed to death by a bulldozer — not a D-9 — on March 16 while trying to block a house demolition in the Gaza Strip.

The army said the driver, sitting in the heavily armored cabin, could not see Corrie.

The new D-9 has a wider and better field of vision, with cameras mounted much higher than the driver's cabin, said Technion project developer Shai Hershler.

U.S. Embassy spokesman Paul Patin would not comment on the specific vehicles. He said that when Israel modifies U.S. products, the Pentagon (news - web sites) makes sure "they are used in a manner acceptable to our laws."

The Peoria, Ill.-based company, Caterpillar, which produces the bulldozer, said in a statement that it "shares the world's concern over unrest in the Middle East," but that with more then 2 million of its machines in use worldwide, it has "neither the legal right nor the means to police individual use of that equipment."

No D-9 driver has been killed in the last three years of Israeli-Palestinian violence, despite operating in densely populated Palestinian cities where they are exposed to sniper fire and bombs. However, Israel is concerned they could fall victim to roadside bombs that have destroyed three Israeli tanks.

Earlier this month, three U.S. Embassy security officials were killed when one of these bombs hit their convoy.

The army also uses remote-controlled machine guns and grenade launchers. The guns are used outside military outposts and placed atop armored personnel carriers, where soldiers inside or in a control room, can aim and fire them with joysticks.

Israel first started working on remote-control systems after its vaunted air force suffered heavy losses during the 1973 Mideast War as pilots flew almost blindly into barrage after barrage of Syrian and Egyptian anti-aircraft missiles.

Two years later, Israel had developed drones that act as decoys and also provide real-time images of the battleground. Today, unmanned U.S. Predator planes attack ground targets, including in Afghanistan and Yemen.

Menachem Shmul, head of the military aircraft division at Israel Aircraft Industries, said these planes are not as sophisticated as a piloted jet. "Once you get to air-to-air combat and multiple threats, it becomes much more complicated," he said.

In addition, remote-controlled combat vehicles have limited effectiveness, said Isaac Ben-Israel, head of the security studies program at Tel Aviv University.

An army has to have its people on the ground, he said. "If you look at the last war in Iraq, in the end you had to have people in every street."

LOCAL PUNKERS, PHILLY SKINHEADS BRAWL

by Dave Wedge

A feud between a local punk rock group and a gang of Pennsylvania skinheads turned violent Sunday morning when one of the out-of-town party-crashers allegedly smashed a Somerville man in the head with a sledgehammer.

"It appears this was a house party, a group crashed the party and a fight ensued," Somerville police Lt. Paul Trant said.

According to police and witnesses, members of the Keystone State Skinheads crashed a party on McGrath Highway about 4:30 a.m., sparking a brawl with members of the punk band, State Control, who were playing at the bash. Witnesses said a number of party-goers were bloodied, including one who was dragged down the stairs and hit in the head with a sledgehammer.

No one was arrested. The victim, Kevin Adams, was listed in stable condition last night at Massachusetts General Hospital.

Trant said the feud apparently began Nov. 10 during a show at the Safari Lounge in Providence when two "punkers" and a "skinhead" had a fight outside the club.

"One of the suspects made a reference during the fight about (the Providence) incident," Trant said of Sunday's melee.

According to their Web site, the Keystone State Skinheads, based in Philadelphia, are a white power group that endorses violence against their enemies. Three members were charged in March with assaulting a black man with a brick in Scranton, PA.

ARAR CASE 'EMBARRASSMENT' TO U.S.

Symbol of Post-9/11 Excess, Rights Group Says Ouster of Bush's attorney-general demanded

By Tim Harper
excerpted from the Toronto Star

Maher Arar's treatment was described here yesterday as a symbol of post-9/11 excess in this country by a human rights group seeking the ouster of U.S. Attorney-General John Ashcroft.

The Center for Constitutional Rights stepped up its campaign for answers in the case of the Syrian-Canadian who was deported from New York to face torture in Damascus, as Canadian Solicitor-General Wayne Easter prepares for a meeting with Ashcroft tomorrow.

In an interview published in *The New York Times,* Arar, an Ottawa computer consultant, said he was given an injection in a Brooklyn detention center while being held there in September, 2002. He said guards would not tell him what they had injected him with.

Maher Arar, a 32-year-old Canadian citizen arrested during a stopover at New York's Kennedy airport on Sept. 26 as he was traveling to Montreal from Tunisia. Arar was deported to Syria, where he was tortured.

"This case crystallizes the danger of this period in U.S. history — when you can be held on the flimsiest of evidence, or non-evidence, based on the suspicion that one might have done something," said Ron Daniels of the New York-based rights center.

Canada is still demanding answers from Washington as to why Arar, a dual Syrian-Canadian national, was deported to Syria, where he was tortured during a 10-month stay in a dank, cramped cell he described as a "grave."

One senior source in Ottawa said the future of intelligence sharing between the two governments could be at risk unless some answers are forthcoming from Washington.

The outgoing government of Jean Chrétien has refused calls for a public inquiry. For its part, the Bush administration maintains there was strong evidence Arar had links with suspected Islamic militants in Canada, a charge Arar has denied.

He has never been charged and critics in the U.S. — where the Arar case is gaining more attention — accuse the government of breaking international law by, in essence, subcontracting torture of suspects to other countries.

"This has become an embarrassment to the justice department and the various intelligence agencies, and we hope members of Congress of the United States would raise their voices on this particular matter," Daniels said.

The Center for Constitutional Rights, which represents Arar as well as some of the so-called "enemy combatants" who are challenging the legality of their long detention without charge in the American prison camp at Guantanamo Bay, Cuba, launched a "people's indictment" against Ashcroft yesterday.

They say the Patriot Act, enacted hastily following the Sept. 11, 2001, terrorist attacks in the United States, tramples civil rights and they are trying to create a popular movement to force Ashcroft's removal from U.S. President George W. Bush's cabinet.

REPORT: RICH NATIONS FLUNK TEST ON EDUCATING POOR

The Netherlands is top of the class and the United States third from last among rich nations that help educate the world's poor, a report by an alliance of development agencies found.

The report, released on Tuesday by the Global Campaign for Education, an international coalition of development agencies, teachers' unions and community groups, looked at 22 rich countries and how much of their aid budgets go toward boosting education in developing countries.

It said the report was a first look at how rich countries have performed on promises made during a conference in Dakar in 2000 to supply funds needed to give the world's children a basic education by the year 2015, under an "Education for All" initiative.

More than 100 million children around the world are not now attending school and another 150 million will not complete their basic education this year, the Global Campaign for Education estimated.

"The contrast between rhetoric and reality is staggering," the report said.

It gave the Netherlands, Norway and Sweden top marks in their support for education of the poor, followed by Ireland, Belgium, Luxembourg, Canada and Denmark.

Japan, Spain, Italy, Austria, the United States, Greece and New Zealand were the least supportive, it said.

It gave President Bush 12 marks out of 100, just above the leaders of Greece and New Zealand, saying the United States was the least generous aid giver as a share of national income.

Development groups and the United Nations estimated that $5.6 billion in additional aid is needed to ensure that children in poor countries get a basic education, equating it with just three days of global military spending.

Rich countries now provide $1.4 billion annually toward aid for basic education in poor countries, the report said.

"The $5.6 billion extra needed to education all children is one-fifth the amount Americans spend on pizza each year, and half of what Europeans spend on ice cream," said Oliver Buston, senior policy advisor for the development group Oxfam.

LIVINGSTONE SAYS BUSH IS 'GREATEST THREAT TO LIFE ON PLANET'

by Nigel Morris
Published on Tuesday, November 18, 2003 by the Independent/UK

Ken Livingstone, the Mayor of London, launched a stinging attack on President George Bush last night, denouncing him as the "greatest threat to life on this planet that we've most probably ever seen".

His provocatively timed comments, on the eve of Mr Bush's arrival in London tonight, threaten to create severe embarrassment for the Prime Minister. They also come with talks under way on whether to re-admit Mr Livingstone to the Labour Party before his five-year exile ends.

Although he made his many differences with the Government on a range of issues clear, he reserved his strongest comments for the American President in an interview with *The Ecologist* magazine.

Mr Livingstone recalled a visit at Easter to California, where he was denounced for an attack he had made on what he called "the most corrupt and racist American administration in over 80 years". He said: "Some US journalist came up to me and said: 'How can you say this about President Bush?' Well, I think what I said then was quite mild. I actually think that Bush is the greatest threat to life on this planet that we've most probably ever seen. The policies he is initiating will doom us to extinction."

Mr Livingstone, who is holding a "peace party" for anti-war groups in City Hall tomorrow, added: "I don't formally recognize George Bush because he was not officially elected. So we are organizing an alternative reception for everybody who is not George Bush."

He said he supported stronger links between European Union countries only because he wanted to see a powerful bloc emerge to rival the United States. "The American agenda is sweeping everything before it, and although it's not perfect, the EU is better on environmental issues. It's a less rapacious form of capitalism."

WOMEN ARE STILL AWAITING FREEDOM FROM THE TALIBAN

by Masuda Sultan

President Bush proclaimed in his 2002 State of the Union Message that with the Taliban removed from power, Afghan "women are free." But Afghan women have yet to taste real freedom two years after the Taliban fled Kabul on Nov. 13, 2001.

When I visited Kabul and Kandahar this September, women asked me why my government was so quick to send bombs to liberate them but so tardy in sending them the aid that they were promised.

No Marshall Plan yet

Bush said that Afghanistan would get a Marshall Plan, but he forgot to include any money for Afghanistan in his administration's budget proposal for 2003. In the administration's latest $87 billion request, Afghanistan was slated to get less than 1 percent of that money, or $800 million, for reconstruction. Not one dollar was earmarked for Afghan women, however.

U.S. Rep. Carolyn Maloney, D-N.Y., and others are fighting hard for an amendment to earmark $60 million for programs to benefit Afghan women and girls. This money would help the courageous women on the frontlines of their own war—a war against oppression and poverty.

I recently went back to Kandahar, my birthplace and the second-largest city in Afghanistan, to help organize a conference on women and the constitution. Forty-five women leaders from across the country devised the Afghan Women's Bill of Rights, a document demanding that Afghan women be treated as humans, not sold into marital slavery or traded as compensation for crimes by one family against another. The women insisted on national disarmament, the disempowerment of warlords and trials for war criminals.

The women report that the Taliban and warlords still threaten their lives. The Taliban and local warlords continue to rape, kill and intimidate women and girls to prevent women's rights from becoming a reality.

In a recent initiative where women planned to get signatures for a petition for disarmament, I saw even some of the organizers refuse to give their own, fearing that they would be shot—or worse.

They have good reason to be afraid.

These women spoke out against the Taliban and told the world how horrible it was to them. Yet on Oct. 6, the highest ranking Taliban official in U.S. custody, Wakil Ahmed Muttawakil, was set free.

On top of this, the worst violence since the war began continues to spread throughout the south. Attacks by the Taliban and remnants of al Qaeda threaten aid workers and the Afghans who work with them to rebuild their country.

Muttawakil, the Taliban's former foreign minister, is back in his hometown—and mine. He may even be allowed to participate in elections. This is the same person who in 2001 described Osama bin Laden as a "guest of the people of Afghanistan."

Stop wooing Taliban members

The Afghan government, backed by Washington, is wooing other members of the Taliban. The Afghan government and the Taliban should "come together and join hands, and participate in the reconstruction and rehabilitation of the country," says Khalid Pashtun, a spokesman for the governor of Kandahar province.

Something is going terribly wrong in Afghanistan when the Taliban is being encouraged to vote and join in reconstruction while women are being intimidated into silence.

Masuda Sultan, an Afghan American, is program director of Women for Afghan Women.

MASS. COURT RULES GAY MARRIAGE BAN ILLEGAL

by Greg Frost

Massachusetts' highest court on Tuesday struck down a ban on gay and lesbian marriage and gave lawmakers six months to fix state laws, a move that could make the state the first in America to legalize same-sex marriage.

In a 4-3 ruling, the Supreme Judicial Court said Massachusetts could not deny civil marriage rights to two people of the same sex who wish to marry—although it stopped short of ordering the state to start issuing marriage licenses.

"Barring an individual from the protections, benefits, and obligations of civil marriage solely because that person would marry a person of the same sex violates the Massachusetts Constitution," the court said, noting that state law forbids the creation of second-class citizens.

The ruling was akin to throwing kerosene on the fire of America's political debate over gay rights, as conservatives voiced outrage and renewed their push for a U.S. constitutional ban on same-sex marriage.

President Bush called marriage "a sacred institution between a man and a woman" and said the court ruling violated that principle.

"I will work with congressional leaders and others to do what is legally necessary to defend the sanctity of marriage," Bush said in a statement from London, where he was on a state visit.

David Buckel, director of the marriage project at gay rights group Lambda Legal, said his group would push for gay marriages across the country in what he characterized as a "state-by-state" battle.

Gays and lesbians will have to wait until spring at the earliest to wed in Massachusetts because the court put its decision on hold for 180 days to give the Legislature a chance to bring state marriage laws in line with the ruling.

Across the country, gays and lesbians celebrated as the Massachusetts court delivered another victory in their decades-old drive for acceptance and equality.

Regardless of what happens in Massachusetts, gay marriages will not be equal under federal laws for purposes of taxes, health and retirement benefits.

The 1996 Defense of Marriage Act, signed by then-President Bill Clinton, defined marriage for federal purposes as between one woman and one man. The law also said individual states were not obliged to honor gay marriage laws passed in other states.

"Even after this decision—as wonderful as it is—same-sex couples who get married will still not be completely equal because the federal government refuses to recognize their relationships and provide full equality for them," said James Esseks of the American Civil Liberties Union.

Only one other state, Vermont, legally recognizes same-sex couples and allows them to enter into "civil unions"—giving them many of the legal protections of marriage.

Debate over the issue of same-sex unions has intensified since Canada took steps to legalize gay marriages and the U.S. Supreme Court in June struck down state sodomy laws. The Massachusetts ruling set the stage for legislative battles both in Boston and Washington.

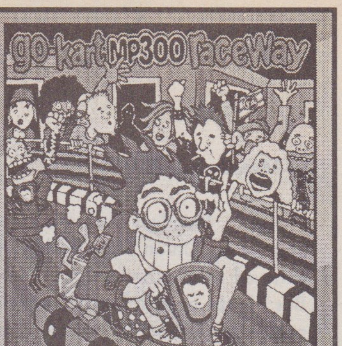
Calling the decision an act of "judicial tyranny," the Christian Coalition of America urged Congress to quickly pass an amendment to the U.S. Constitution banning same-sex marriages.

"In this radical, reckless decision, four political appointees in black robes are attempting to redefine the biological reality that marriage is the union of a man and a woman," said Evelyn Reilly, director of public policy for the Massachusetts Family Institute.

Opponents of gay marriage may also try to amend the Massachusetts Constitution to define marriage as exclusively between a man and a woman, thereby short-circuiting Tuesday's ruling. Massachusetts Gov. Mitt Romney, a Republican, said he would support such a constitutional amendment.

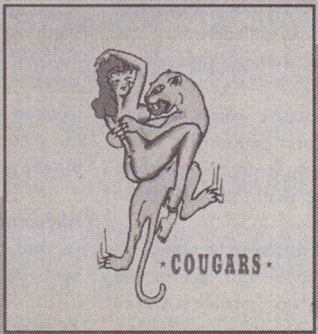
Attorney Mary Bonauto, who represented the seven plaintiff couples, said it was impossible for the state constitution to be amended before the 180-day stay expires.

go-kart MP300 raceway



150 Bands 300 Songs All CD Quality MP3s

with songs from Against Me!, Amazombies, Anti-Flag, Audio Karate, Avail, Bouncing Souls, Brazil, Capture The Flag, Dag Nasty, Darkest Hour, Elliot, Fleshies, GBH, Good Riddance, Hard Ons, Kill Your Idols, Rise Against, RX Bandits, Satanic Surfers, Sick Of It All, TSOL, The Movielife, The Vandals and many many many more!



COUGARS

RESTORE YOUR FAITH IN ROCK AND ROLL WITH COUGARS INCREDIBLE DEBUT NICE, NICE

"COUGARS IS A COMBUSTIBLE STEW OF WHIRLWIND ENERGY, SWEATY HORN ACCENTS AND NEW-WAVE KEYBOARDS THAT HAVE ALL THE STEALTH OF A SHERMAN TANK DOING DOUGHNUTS IN A MALL PARKING LOT. THIS CHICAGO OCTET IS ALL ABOUT OVER-THE-TOP, UNSUBTLE, GOOD OLD- FASHIONED ROCK WITH BURSTS OF BELLOWED VOCALS, BLARING TRUMPETS AND MANIC LIVE SHOWS!"

- *PHILADELPHIA CITYPAPER*

Go-kart Records PO Box 20 Prince Street Station NYC 10012 www.GokartRecords.com

In The Wake Of The Plague

self titled 5 song 7"

$4 ppd US / $6 ppd World

Also available from: Ebullition, Revolver, Sound Idea, Hardcore Holocaust, and Some Strange Music (US), Yellow Dog (Germany), Flat Earth (UK) and HG Fact (Japan)

Coming soon:

In The Wake Of The Plague / Divorce split 7"

V/A "Globalize this, motherfuckers!" comp featuring Boxed In (england), AK47 (croatia), Divorce (usa),George Harrison (russia), In The Shit (wales), Earth Today (finland), Dezinfekce (czech rep.), Funeral Shock (usa), Inepsy (canada), xFxPxOx (macedonia), Audio Kollaps (germany), See You In Hell (czech rep.) and In The Wake Of The Plague (usa)

checks, cash, money order to:
Paul Barger
548 Broderick Street
San Francisco, CA 94117
www.inthewakeoftheplague.com
inthewakeoftheplague@hotmail.com

LEATHERFACE
'DISC. PART 2' LP - OLD EPS & UNRELEASED MATERIAL. LTD EDITION WITH BONUS LIVE 7"

THE STAKEOUT
'ON THE RUN' LP/CD MEMBERS OF SELFISH DOING GOOD OLD FASHION 82 US HARDCORE

SMALLTOWN
'YEARS. MONTHS' EP MELODIC PUNK ROCK ALA NEWTOWN NEUROTIC & STL

HAYMAKER
'FUCK AMERICA' 7" EX-LEFT FOR DEAD

HOLIER THAN THOU
'HIGH ON BBQ' onesided 12" & 'THE RIVIERA SESSIONS' CD

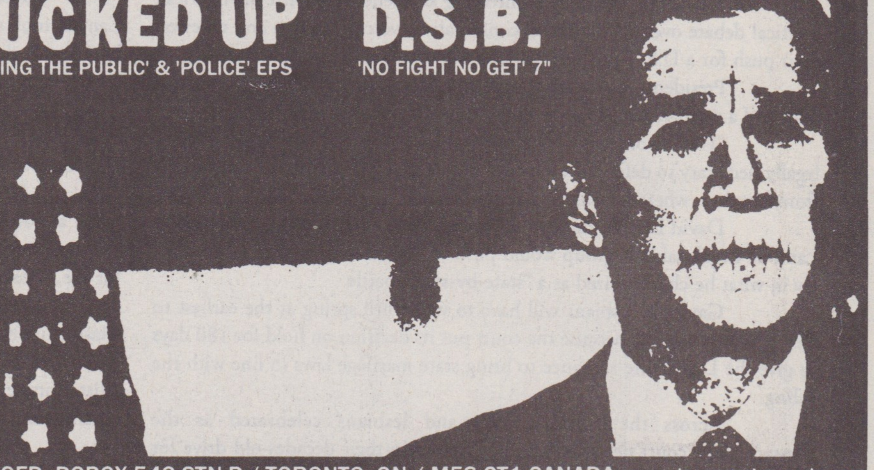
HAMMER
'RAW TRACKS 2000' DEMO 7" STUNNING GAUZE LIKE JAP HC.

CARRER SUICIDE
'SARS' 7" 2ND EP - FU'S MEETS ANGRY SAMOANS

CRUDE
'IMMORTALITY' LP

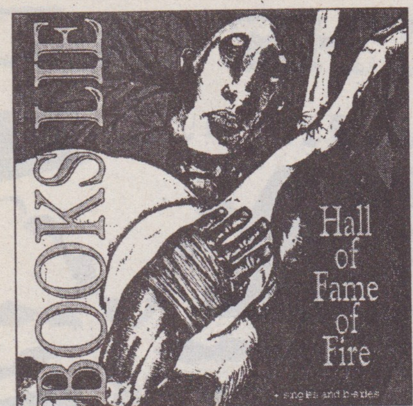
FUCKED UP
'BAITING THE PUBLIC' & 'POLICE' EPS

D.S.B.
'NO FIGHT NO GET' 7"



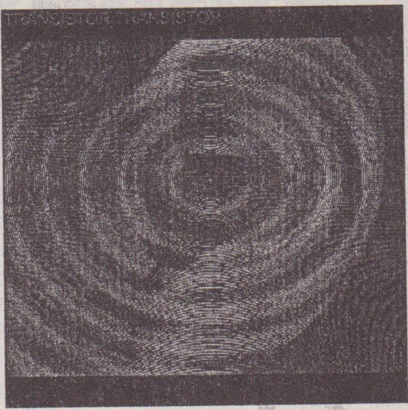
DERANGED POBOX 543 STN.P / TORONTO, ON / M5S 2T1 CANADA www.derangedrecords.com
7"=$5/6 ppd LP=$12/15 ppd CD=$11/13ppd leatherface w/bonus 7"= $14 /16 hidden CASH ONLY

LEVEL PLANE WINTER RELEASES [2003 / 2004]



BOOKS LIE 12"/CD
Eight brand new tracks of Born Against-y hardcore straight outta Brooklyn. CD compiles older 7" and comp releases.

GET FUCKED 10"/CDep
Noisy, messy hardcore akin to Honeywell and Heroin. Dudes from Neil Perry and Lickgoldensky.



TRANSISTOR TRANSISTOR / WOLVES split LP/CD
Intense team up of these 2 New England rock outfits. Catch them on tour in Europe this winter.

www.level-plane.com
po box 7926 charlottesville va 22906

WE HATE MUSIC, WE LOVE NOISE!

STREET TRASH

BRAND NEW 3 SONG 7"
OUT NOW!!!

VIOLENT MINDS

8 SONG 7" OUT NOW!!!

KNIFE FIGHT

11 SONG 7" OUT NOW!!!

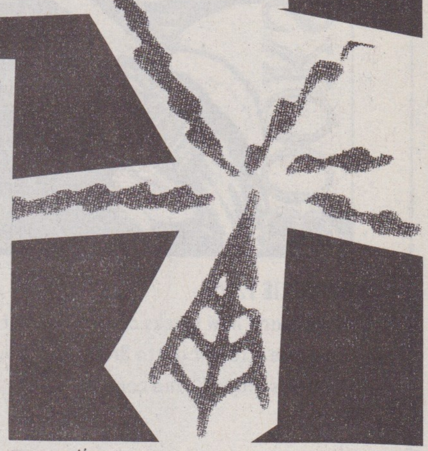
COMING SOON: STREET TRASH 12" LP, NEW KNIFE FIGHT 7", AND FIT FOR ABUSE 12" EP!!!

7" $5 (USA)/$6 (CAN)/$7 (WORLD MINIMUM 2)

36 KINGS CIR MALVERN, PA 19355
WWW.MYWARRECORDS.COM

MY WAR RECORDS

MAXIMUM ROCKNROLL RADIO ON THE AIR



Some of you might not know that before Maximum Rocknroll, the punk zine, ever printed a scene report or a whiny letter, Maximum Rocknroll, the radio show, was broadcasting the freshest, rawest punk from all over the world—and from right here in the SF Bay Area, of course. In various incarnations, from various basements and back rooms, and with various cast of characters, MRR Radio has broadcast a new show every week since 1977—apart from a 5-year hiatus from 1997 to 2002.

I think it's hard for those of us who came along later to imagine how influential the MRR show—complete with wisecracks and technical difficulties—was for the burgeoning Bay Area punk scene when it first aired in 1977. Tim, Ruth, Jeff, and the other DJs infused the airwaves with explosive rock'n'roll, explicit politics, and a confrontational spirit that was missing from their wishy-washy contemporaries on the dial. Punks and rockers all over the country welcomed the show with open arms. The local kids, energized and eager to be a part of this new thing, flocked to the station and out to the shows.

Paul Curran was one of those kids, drawn to Berkeley from his hometown in Benicia by the magnetic new sounds of rebellion coming out of the radio. He first got involved with the show in 1984—which makes 20 years at MRR! Holy shitwork! A year or two ago, before that anniversary, he dredged up some old files about MRR Radio in a secret closet at MRR HQ and got to thinking that maybe some old bones shouldn't stay buried. In the past couple of years, he has spearheaded the latest return of MRR Radio—not just for the local kids, but for listeners all over the world .

Nowadays you can hear Maximum Rocknroll Radio in its new incarnation on the Internet at www.maximumrocknroll.com/radio. The new gang: Chloe Jensen, Rob Coons, Will Risk, Mike Thorn, Adrienne Droogas, and Paul Curran, along with a slew of guests, keep the spirit alive each week with the latest releases and some classics from the ever-growing MRR record library.

In this article MRR shitworker Erin Yanke, herself a long-time radio afficionado and DJ at Portland's KBOO, interviews Paul about the story of MRR Radio, his own involvement, and its new, Internet-based format. To illustrate this interview they've selected, out of a mountain of radio memorabilia, some of the best letters, clippings and photos.

—Arwen

Erin: So MRR the magazine started out from this radio show. How did MRR Radio start?

Paul: Tim Yohannan started it. When he first moved to the Bay Area from New Jersey in the 60s, he was really into the rock'n'roll that was happening here at the time, like the Dead and Jefferson Airplane and all that stuff, when it was still kinda underground. He started to try and get a radio show, and he actually became a substitute DJ on KPFA, a public radio station in Berkeley, in 1970. I guess that's when you could say the earliest incarnation of MRR was. But then Tim went back to New Jersey for a while. In the early 70s he was hearing stuff like The Modern Lovers and Patti Smith. He knew something was brewing but he didn't know what. Nobody knew. Tim said when punk came along he realized he'd been waiting for something like this to happen.

I don't know exactly when he came back to the Bay Area, but he got back into radio just when the California scene was being born. There was a station called KSAN in the Bay Area that was actually really good, playing a lot of new wave, Iggy Pop, some of the newer stuff. I remember The Simpletones' "California" being a big hit on KSAN. So they were playing stuff that was considered part of the punk/new wave scene of the late 70s. That station underwent a change of policy and went mainstream rock. The college stations all had maybe a DJ or two who played punk, but there were no stations that were reaching a large audience with any punk rock.

So Tim was probably looking to fill that void when he went back to KPFA, where they let him substitute again. It was just him and Ray

Farrell, at first. Eventually they got their own slot, which became Maximum Rocknroll Radio. It was in 1977 that he started subbing and by 1978 they had a regular time slot. Sundays, midnight to 1 am. Once they got that slot they started getting a lot more listeners–developing a fan base. But Sunday night is a school night or a work night for most punk rock fans. After a while, Tim felt like they deserved a more prime-time slot. They could pitch to the station that MRR filled a void that existed in radio at the time, and that the politics of punk rock served the community's need for alternative viewpoints. That's when things started to turn into a fight, because basically KPFA was run by a bunch of old hippies. They didn't take punk seriously, and I guess at the time there was no reason to take punk seriously. From the outside—and maybe even from the inside—it looked like this crazy new thing that the kids were into, but who knew what it would to turn into, or whether it would die; if it was just a fad, or what? KPFA were definitely resistant to the punks. They were used to the same old shit, they didn't want to change.

Erin: So what did MRR do to convince KPFA to give them a new time slot?

Paul: They started to asked listeners to write and call the KPFA management in support of Maximum Rocknroll, and there were tons and tons of responses. There's still a file at Maximum that has all the letters and a petition that was signed by, I think, like a thousand people or more. When you think about it, that's a lot of people to get off their asses and say something. They got some promises from the management, but they still didn't get a new slot. So to take it one step further, they said, "All right then, we're going to have a protest in front of the station." Still the management didn't respond, and so they went ahead and did it. It was on April 18, 1979. There are great photos of people with picket signs like, "I'm so bored with KPFA," and "More Punk Rock." You can see a few old school punks like the guys from The Dils. And then there's Tim, one foot shorter than everybody with the slicked-back rocker haircut he used to have... It must've been amazing. So at this protest, the manager of KPFA, Warren Van Orden, comes out and says, "Okay. As of June 1, we'll give you a new slot in prime time." It seems like a scene from a movie. They signed something or other and there you had it. Hooray!

Erin: What was the new time slot?

Paul: Saturday night 11 pm to 1 am. But soon after, in September of 1979, they switched MRR to where they were forever, which was Tuesday night. At first it was on from 8-10 pm, then later it moved to 9-ll pm.

Erin: How did it go from a radio show to a magazine?

Paul: When the MRR Radio crew put together the insert booklet for their *Not So Quiet on the Western Front* comp (a double LP of nearly every Northern California and Nevada punk band that existed in 1982) they realized how much fun it was to put something like that together. And they had all these resources and connections through the radio show, so they just decided to expand out in that way. We consider the *Not So Quiet...* insert to be issue #0 of *MRR* magazine.

There were already tons of great zines in the Bay Area, like *Damage*, *Ripper*, *Creep*, and a lot of xerox-type fanzines. Once *Maximum* came around, Tim Tonooka, who did *Ripper*, and Mickey *Creep* became contributors to *MRR*. I'm not sure if *MRR* is completely to blame for killing off those zines, but shortly after *Maximum* came around, those zines stopped coming out. It' s a shame really.

Erin: Did the magazine bring new listeners in to the radio show?

Paul: Well, when you picked up *MRR* magazine, on the first page was the schedule for the radio show. I' m not sure if that' s how most people would have gotten into it, but that' s how I learned about it. That was in 1983. It was really cool, because KPFA was a 59,000-watt station. It covered the entire Bay Area and beyond. I lived in Benicia, which is on the far edge of the Bay Area, and we got a strong signal out there. Plus they were broadcast on KFCF in Fresno, which covered the whole Central Valley, and there was a transmitter up in Villa Grande, way up north near Guerneville, for a while. I think like 80% of Northern California got MRR Radio, which is crazy coverage for a punk radio show. There are so many people of my generation who got into punk though MRR Radio. It was easily accessible and it was there for you every week. You got to hear the latest and greatest shit, and some not-so-great shit. It all seemed very vital and exciting to me. The magazine almost felt like a supplement to the radio show, because you could read about all this stuff, but when you listened to the show it was like, "We just got this record in the mail from Yugoslavia, and here' s a song from it right now." So cool!

Erin: So who was "Tim and the gang?"

Paul: Mainly it was Tim, Ruth Schwartz, Ray Farrell, Jeff Bale, um...

Erin: Jello?

Paul: Jello was not one of the main people. He was like a regular guest. He was also involved a lot in getting the *Not So Quiet...* comp out. And there were a cou-

A letter to KPFA from July 16, 1979:

To Whom It May Concern:

Stumbling across "Maximum Rocknroll" one night about six months ago, I have been following the show religiously ever since. The change from Sunday night to Tuesday night has made Mondays less of a headache, and, equally important, has given us an extra hour. It seems that the show is less hectic with the added hour, and, of course, we as listeners have more to enjoy at a reasonable timeslot.

I feel New Wave is important, is progressive, and is a challenge to the Peter Framptons and the Paul McCartneys that rule the rock world. If Chicago 11, 1979 at the ballpark is any indication, it is obvious how kids are reacting to disco. Also, when was the last time you have heard of an all women disco band? An all women rock and roll band? New Wave is where I have witnessed more and more women rock musicians coming together and voicing their grievances about the Mick Jaggers and the Rod Stewarts and their dominance over rock and roll. I find it encouraging that Tim's show hunts down, and gives airplay to many all women new wave groups.

Maximum Rocknroll belongs on KPFA (and I'm glad to see it there). KPFA has had a history of sponsoring and playing the type of music commercial radio stations avoid like the plague. But, also, KPFA has programmed music that has been exploited by commercial radio. Certainly, commercial radio has exploited rock and roll, and it is refreshing to hear a program such as "Maximum Rocknroll" commercial free. Tim's show not only features the newest in new wave (commercial radio does not), but also brings us all the classics. The greatest rock and roll of the 50s and 60s (which commercial radio will sometimes get around to).

Last of all, I would like to mention I have been a subscriber to KPFA in the past. Just recently I've considered taking out a new subscription to the station because of my enthusiasm over "Maximum Rocknroll." I support it now, and I will continue to support it as long as KPFA keeps "Maximum Rocknroll" on the air.

A Fan
Anna Koch
San Francisco

SAN FRANCISCO BAY GUARDIAN

PUNKS PICKET KPFA

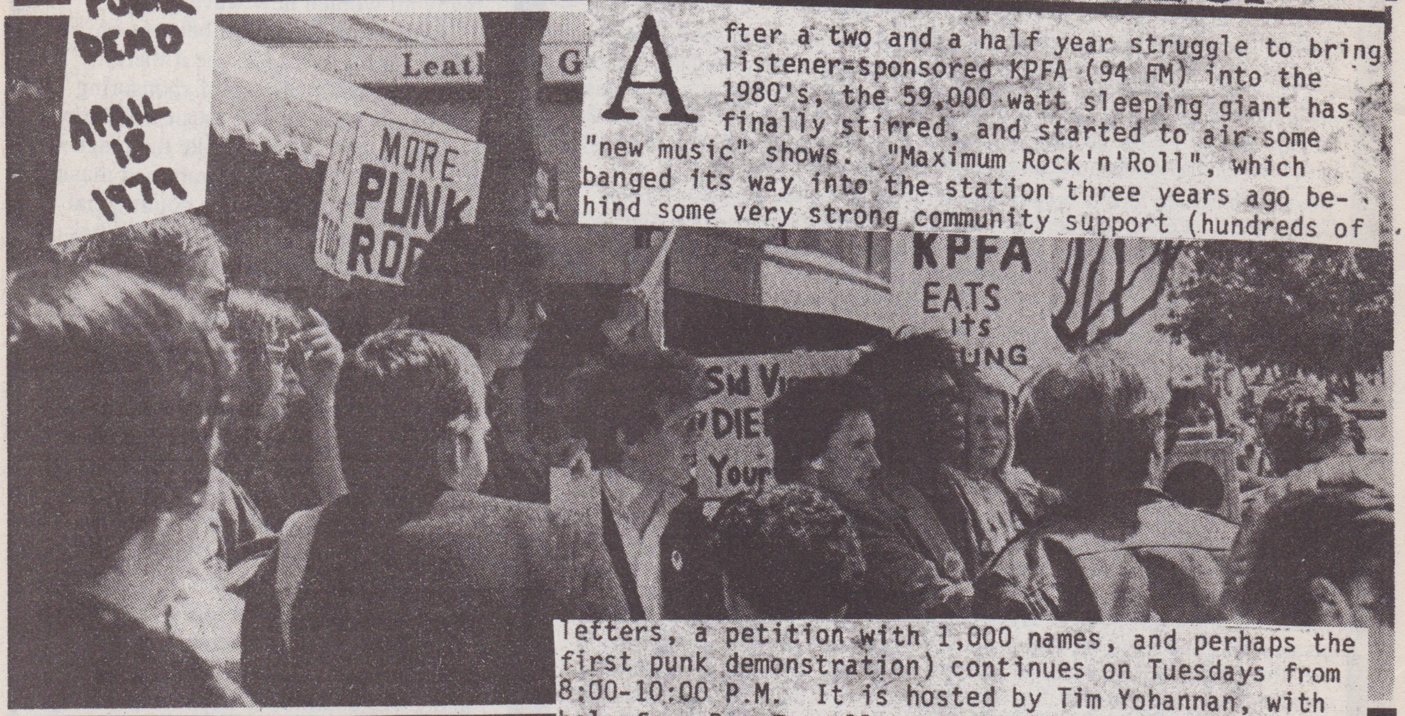
"Calling All Punks, Teds and Rockers!", "Maximum Rock and Roll is Your Show!" declared the xerox posters. Outside KPFA studios at noon on Wed., April 18, more than 100 people demonstrated to demand that the listener-sponsored Berkeley station expand airtime for new wave music.

Tim Yohannan, programmer of the *Maximum Rock 'n' Roll* show explained that after turning in a petition with 1000 names last summer and having twice been promised better airtime by KPFA program directors, his show is still relegated to a one-hour Sunday midnight time slot. Yohannan sees the punk rock movement as "a current and valid people's struggle against the bourgeoisie's attempts to homogenize and pasteurize American music and culture and against the co-optation and degeneration of our own rebellion of the 1960s.

"It is only after using up all means of intra-station struggle," he continued, "that I find it necessary to bring the matter to the public's attention."

At the demonstration, station manager Warren Van Orden came out to speak to the crowd and promised that, as of June 1, the program would be expanded to two hours on Saturday night. (Projected new time slot, 11 p.m.-1 a.m.). According to KPFA Special Projects Coordinator Eve Buckner, most of the "hostility" and "cultural chauvinism towards punk" charged by Yohannan has cleared up. "Tim has successfully proved that punk music has a valid place at a station like KPFA."—*Eileen Murray*

ATTENTION: THE INFILTRATION HAS BEGUN AS YOU READ. STATION KPFA IS MONITORED AND WE STRONGLY SUPPORT THE ACTION OF TIM AND THE GANG OF FOUR.
I.M. ANONYMOUS



EXPRESS
THE EAST BAY'S FREE WEEKLY

KPFA NEW WAVE SHAKE UP

After a two and a half year struggle to bring listener-sponsored KPFA (94 FM) into the 1980's, the 59,000 watt sleeping giant has finally stirred, and started to air some "new music" shows. "Maximum Rock'n'Roll", which banged its way into the station three years ago behind some very strong community support (hundreds of letters, a petition with 1,000 names, and perhaps the first punk demonstration) continues on Tuesdays from 8:00-10:00 P.M. It is hosted by Tim Yohannan, with help from Ray Farrell of Rough Trade, along with Johnnie Myers of KALX and Rough Trade, Jeff Bale of Damage Magazine and the band War Zone, and Rick Stott as wizard engineer. Hopefully, "Max R'n'R" will continue to maintain its reputation as the hardest of hard core punk, rockabilly, and rock and roll shows, with a strong political accent.

ple other guys—Rick Scott, who was the board operator for the show, and Johnny Myers, another geek record collector rock' n' roller guy.

Erin: So for people who never got to hear it in the old days—there' s the host, and then all the banter, and people step up, and there' s the hecklers in the background and stuff, right?

Paul: That was its heyday in the 80s when it had a format, but it had excitement and it was unpredictable. It was a totally punk show. Hardcore was happening, there was a lot of local music, and the European scene was exploding. There were a lot of young kids in Berkeley getting into punk and they would all come hang out, and it was a real social scene.

Erin: What were the DJs like then?

Paul: All the DJ' s had different tastes. You' d get Ruth Schwartz playing the weird post-punk and noisy stuff like Butthole Surfers, Mission of Burma. Steve Spinali was into more melodic stuff. He was always my favorite DJ. He played the stuff that has turned out to be some of my all-time favorite punk rock, like Asta Kask and Frites Modern. Jeff Bale was crazy about thrash—the faster the better—and he seemed to be the most enthused and geeked-out about international hardcore. He was mostly responsible for the Welcome to 1984 comp. Kent Jolly and Martin Sprouse were always totally fun.

Tim kinda glued it all together. And he' d do the best interviews. (See the Bill Graham sidebar.) The interview I remember being the best was when the SF Skins were in full force, in 1985, always starting fights at shows and really threatening the scene as a whole. Tim invited a bunch of ' em on and made them look like the dipshits that they were—it was classic. In band interviews Tim would always try to get bands to explain what they were all about ideologically. It was like pulling teeth sometimes, because a lot of bands were just clueless, but the point was that if you' re going to be shouting something at people, you really ought to have something relevant to say.

Erin: How did the syndication work?

Ruth was in charge of that, and then Radley in later years. That was a lot of work. It became pretty big; it was broadcast on stations around the world. The show was two hours long locally, but only the first hour was syndicated. They put all the new releases on the first hour, and the second hour was random guest DJs, show announcements, and debates about local scene politics, or whatever. To the rest of the world, MRR Radio was just this show where you got to hear the new releases, but actually it was much more than that. It would be cool if nowadays we had two hours because I' d really like to set it up like that again. Anyway, they would record the first hour, duplicate cassette tapes of it, and send them out to all these stations, who paid $5 a week for the show.

After the show went off the air (after everybody got sick of way too many years struggling with the management at KPFA) they still had all these stations subscribing, and the decision was made to keep the show going in syndication only. They just set up a mixing board, a mic and some turntables in the basement of the MRR house in Noe Valley, SF, and every week someone would go down there and record a Maximum Rocknroll Radio show. Tim stopped doing the show after it left KPFA, but folks like Kenny Kaos, Jon Von, Last Will, Alisa, and even me for a little while, kept doing it. But it was certainly nothing at all like it had been when it was live on the air, and there was a whole bunch of DJs, and people were totally into it in general. That era of the show lasted from the early 90s until around ' 97. Basically when Tim died, so did MRR Radio.

Erin: What made you decide to resurrect MRR Radio?

Paul: Some people around here were wanting to start it again, but it' s a big project. If you wanted to do it on the radio you had to find all the stations again that wanted to carry it, and you had to set it up again physically and have people be willing to do it every week. And to be on the radio itself you had to follow all the rules of the FCC. It would just be a big thing to get together. Even though a lot of people really wanted to bring it back, it never happened.

I didn't even know that people were talking about bringing it back. I was just like sitting around the day before the 2001 year-end MRR meeting, thinking about Maximum Rocknroll Radio and what a shame it was that it was gone. I was getting totally into Internet radio. It' s so great to turn on a college station from Australia, or to listen to the broadcasts of a baseball game in French in Montreal ...the Internet radio is awesome, the world at your fingertips in a good way. It' s almost real and analog even though it' s on the computer. Know what I mean?

So I was thinking "Maximum Rocknroll... Internet radio... broadcasting worldwide to the punks!" It was like the old lightbulb over my head. But then I thought, "Does that make a lot of sense? Would I actually be willing to put the

MAXIMUM ROCK AND ROLL

STAFF November 1980/KPFA FOLIO

Bill Graham wrangles with would-be promoter Jeff Bale.

MAXIMUM ROCK AND ROLL STAFF

SAN FRANCISCO CHRONICLE ... Punk deejay Tim Yohannon debates Bill Graham at 8 p.m. April 28 on KPFA FM

April 4, 1981

BILL GRAHAM
TIM YOHANNEN

The following are excerpts from an interview/debate which aired May 12th on Tim Yohannan's "Maximum Rock and Roll" program on KPFA Berkeley. The exchange was between Bill Graham and Tim Yohannan and occured in response to statements made by Tim Yohannan in ANOTHER ROOM (Volume 2, Number 5) concerning the current New Music climate in the Bay Area.

TY: But. . .within the context of business and culture, culture gets destroyed by business. It's a basic feature of this American economic system and. . .you are morally responsible for the destruction of this rebellion. I came to appeal to you, if there's any chance you might feel that is partially true, that you would get together with the people from the Stone and (both) get out of this scene. Do rock music, and leave punk alone.

BG: You want me to call your bluff? If all these other business people, these competitors we have. . .if they're willing to bow out, I'll bow out.

TY: Let's take you up on this. We'll get together a lot of people who come from different realms of this punk community and sit down with you. . .and people from the Stone and any other people who you feel are on your competitive level, and hash this out.

BG: Fine. I have no problem with that at all.

****

BG: I do not feel good about. . . not extremely talented groups playing large facilities where people come and put down their 10 to 15 bucks and rant and rave. . .and go back to Hayward and Fremont. . .I'm not too proud of that. But if we didn't do that, though, somebody else would.

TY: To me that's not very much different than the arguments that big corporations or the Mafia use. . ."If we don't run numbers . . .or deal smack, someone else will." There's a moral equivalent in doing something you don't believe in.

****

TY: I'm wondering why you are so interested in this music, given that you are not crazy about it.

BG: You keep saying that.

TY: Well then, tell me what your favorite local punk bands are.

BG: (20 second pause) X I like, Romeo Void. . .U2.

TY: How about local?

BG: I don't see too many local bands.

TY: If you really liked this music . . .given the great diversity of it available here in San Francisco . . .you would at least know some local bands.

****

BG: What you're saying is the way we run these shows, the suppression and oppression. . .that people are not allowed to paint on walls, urinate on the floors, or yell or scream. . .

TY: So if you do not have an appreciation for what that's about. . .

BG: Oh no, I have an appreciation for the music.

TY: But the music is just a part. . you have gotten so much into "Bill Graham Presents" this music, or this music, or this music, and you've lost touch with the culture that the music belongs to. It's not just another pre-packed creation by Warner Bros.--this is still an organic process that's happening. But what happens when business runs into this process? It tends to disrupt it, sterilizes it, makes it safe. This is a folk culture which music is only a part of.

BG: I'm totally in agreement with you.

TY: No, but you just sat here and trashed part of that culture; diving off stages, grafitti, etc.

BG: But you can hurt people.

TY: If you don't like it, stay away from it.

BG: I do not like it. I think it's immoral and inhuman.

****

BG: The world of music is down 40%.

****

BG: And the next time I come here, what I'd like to do is take you on, because you took me on today, and I'll get to you.

****

TY: Do you have any arrangement with 415 Records to have their bands open shows for you?

BG: Not on a basis I know of.

TY: Do you feel it's a conflict of interest that compromises a non-commercial station like KUSF that does heavy promotion for shows you present--you do underwriting at their station--in that the recent promotion director at KUSF is a manager of a 415 band, and where 415's co-owner, Howie Klein, is a prominent DJ at KUSF, and where Queenie Taylor, who works for you, is a co-owner of 415?

BG: I doubt there's a conflict of interest.

TY: Since last July, at all of your "New Wave" shows where you have a big out-of-town act and a local band on the bill, out of 36 shows, 16 of those have been 415 bands. You don't find that an exceptionally high percentage? And a lot of those shows are KUSF co-presents.

BG: Doesn't that behoove them?

TY: I'm saying that there are people within KUSF who have business connections with 415, and that there's a business connection between 415 and you. That it presents some kind of potential conflict of interest.

BG: There I think you have a valid point. I'll discuss that with Queenie.

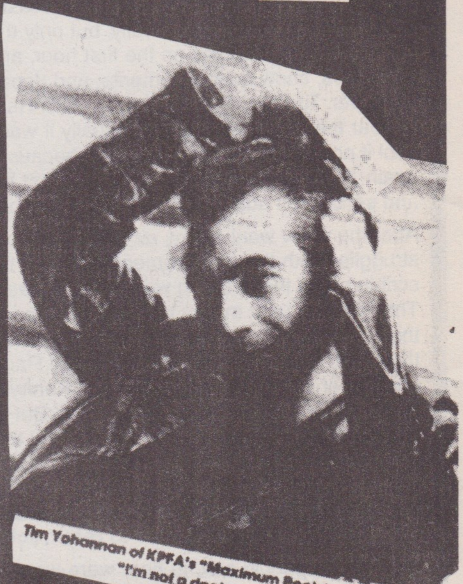
BILL GRAHAM

TIM: I think in a way we act as a conscience for the scene. Like the very first time Bill Graham got involved with putting on some local stuff, some people in the community had organized a boycott. It was a Screamers show a couple years ago, and we had been given tickets to give away over the air. So we asked these people who were doing the boycott to come to the show and talk about it over the air, and they did that, and then we asked listeners to call in and say whether we should indeed give away those tickets or give them back. And people overwhelmingly said "Give them back." And so we gave them back to Queenie Taylor over at Graham's place. I'm sure that was the first time that some radio show had given them back freebies and said, "Shove it, we don't want it."

And that's the position that we've taken. That's why we had Graham on the show- to show people what he had done in the 60's, and how he's doing it again now that it's economically feasible for him to exploit this music. Essentially how the involvement of big money and corporate interests in this music in a counterculture tends to rip it off, tends to get the smaller clubs to shut down, the small record labels will get bought up, and the independent record distribution will be put out of business. And how to keep the bands regenerating, how to keep the music in touch with the emotion that spurred it on in the first place, and not have it removed from that and suddenly you're part of a corporate structure. Suddenly what you're singing about is very different, and your values change quite a bit.

Those are the type of issues we try and bring to people's attention. Ultimately, it's up to the listeners who go to shows, and it's up to the bands especially, to take a stand. And try and not necessarily just look at their immediate economic interest, but if they really are political, which a lot of people claim to be and which a lot of bands feel they are, then they have to take some kind of historical view, and they have to act upon it.

RIPPER



Tim Yohannan of KPFA's "Maximum Rock 'n' Roll" show. "I'm not a deejay, I'm a fan."

May 29, 1981

Dear Tim,

In a letter received today from Target's Jill Hoffman, she waxed enthusiastic over the results of your recent on-air debate with Big Bill Graham, and said that tapes might be available containing all or part of this gladiatorial contest. I'm writing to request a cassette copy of the debate, and I would certainly consider (if the consent of the participants could be obtained) publishing part of the dialogue ("part" simply because two hours o f conversation adds up to perhaps fifty pages of manuscript/transcript) in NY ROCKER.

I'll be happy to send you a check for any cost incurred in copying the tapes, which you can send me at the address below. Although I've never actually heard your show, even across the country we know how important "Maximum Rock & Roll" has been in exposing and supporting new music from around the world. Thanks for al l your good work--keep it up!

Best wishes,

Andy Schwartz

ANDY SCHWARTZ

Editor/Publisher/Bartender

effort into that? Would people be into it?" And I was scared to ask at the meeting, to propose it, because I remember in the old days at the meetings you could just be shot down. People would be like, "Fuck that bullshit. You' re gonna kill the scene!" But it turned out that everyone liked the idea. They just wanted to know who would actually do the work to get it going, and of course it had to be me.

So I spent hours on the stupid computer trying to figure out how it could work. It went through a lot of different phases. We learned how easy it was to use Real Audio and then figured out that Real Audio sucked. It really came together technology-wise when the Book Your Own Fuckin' Life website, which we were using to host MRR Radio, crashed and burned, and our anarchist friends the Angry Nerds (angrynerds.com) came to the rescue. They give us a shitload of web space for free and programmed all this cool stuff that lets us update the radio show and playlist automatically. Viva Angry Nerds!

Now you can listen to the show at the click of a button, or download the whole thing as an mp3 that you can listen to whenever. And the really exciting thing to me is that radio stations have started to play the show again. They just download it from the Internet, which means that there' s no extra work on our part to get it to them. We' re all stoked that there' s a pirate station here in SF (Pirate Cat Radio 87.9 FM) that plays two hours of MRR every week. (See list of stations that carry MRR Radio at the end of this article.)

Erin: So currently you have a herd of regular DJs, and then whoever shows up also participates?

Paul: Exactly, and we' re still trying to convince people to participate. They think it's some established thing that's all exclusive, and it' s not. Just come by. Anybody who has come by so far has been able to play a set. It's totally fun. We've been doing it over a year now, but we're still learning things as we go. "Hey, what if you talk over the beginning of a song, does that sound good or like cheesy radio?" Try it and see.

Right now it's really exciting—it' s the highlight of my week to record the show. Everything else about it is a pain in the ass—like the computer sucks, and keeping in touch with everybody, coordinating it. I wish I didn't have to do that. But once you're on the air and once you hear it, it's like, "I'm listening to this on the Internet, and someone in Portugal could be listening to this too. Cool!"

Erin: What is the format?

Paul: We have different DJs playing new punk vinyl from different regions of the world, so the sets are usually divided geographically. A different DJ will come on for each set, and there's a wildcard guest DJ who comes on and plays whatever they want, within boundaries. We don't play ASCAP, BMI, or major label-affiliated music. Other than that, it's a free-for-all. We haven't had anybody push the envelope and try to play their friends' disco band, but if they wanted to they could. That's the way the old show was, and so far we're sticking to the rules of the old show. And we want to have interviews with people who have significant shit to say, as long as the interviews didn't go super-long and as long as they were punk-related in some way.

What a lot of people, including myself, were worried about was that since it's being recorded it might sound flat—that there wouldn't be that urgency of being live on the air. But so far we've managed to recreate that, because you can't rewind and re-record something on the CD burner. So we have that attitude like, "Dude, we're on the air—if something bad happens, it's staying." I think that's good advice for anybody else out there. If you want to do a radio show and it has to be recorded, you've got to have other people involved and agree you're not going to stop—that all fuck ups stay. You have to have others to keep up the illusion. I think if it were one person doing it on their own it would just be terrible. There needs to be other people involved... just like punk rock!

Erin: One of the functions that I think radio's always provided is, when you're the punks, you have strict rules about what is punk and is not. But radio demonstrates what is out there beyond ourselves, our friends and tastes.

Paul: Sure. In the early years it was kind of an educational show. MRR was about the history of rock as much as what was current. People didn't know what was going on in punk, and people didn't necessarily know all the great old underground bands that they were playing. At first the show wasn't purely punk—they played rock'n'roll from the 50s through the 70s, it was really maximum rock'n'roll. When you look at the old set lists, there were the Avengers, the MC5, the Velvet Underground, and the Shangri-La's.

Erin: Yeah, so you can start with a song that someone loves, and then carry them to a song that if they saw it in the record store they might say, "Oh, candy-ass bullshit." It's one of the amazing traits of radio.

Paul: You've already got their attention, so you're forcing them to listen to the next song. I think about that to justify when we play old songs, because there are actually people out there who have never heard The Dils, you know? They might have heard of them. But we cater to a lot of people who are totally out of the loop. There's some basic punk rock history that some people probably miss out on these days. Tying the past to the present is part of our function.

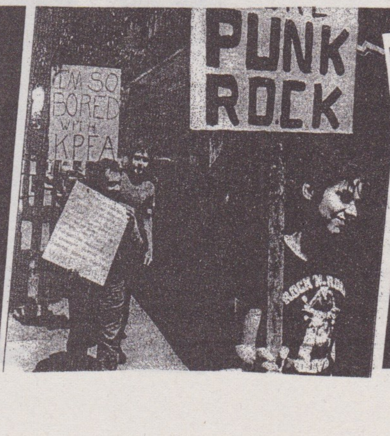
Erin: The future?

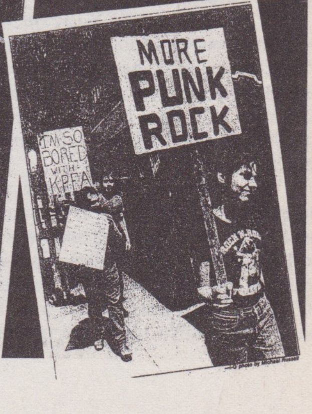
Paul: Well, we're on show number 858. (We started the Internet version of the show at number 788.) If we keep this up, I'm going to be around to celebrate the 1000th MRR Radio show. It's like baseball, Sara says, like hitting that 600th home run.

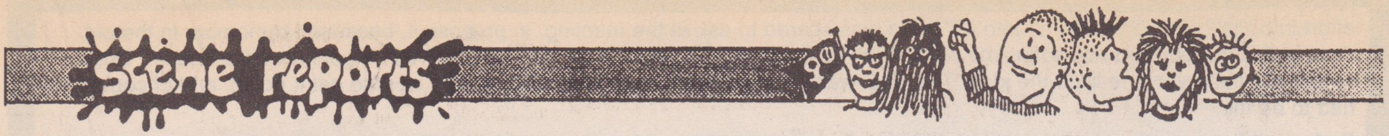
For more background on Tim Yo, as well as Ruth Schwartz and Jeff Bale, see Martin Sprouse's Threat by Example.

PUNK ROCK AIR TIME

Maximum Rocknroll Radio can currently be heard on www.maximumrocknroll.com/radio, at any time, as well as:
Brooklyn Information Outreach Network 88.7FM, East Williamsburg/Bushwick, NYC, Sunday from 2-3pm
Radio Bronka 99.00FM, Barcelona, Tuesday and Thursday 2-3pm, with introduction in Spanish.
WRRG 88.9FM , Triton College Radio, Chicago, Saturday 3-4pm central, www.wrrg.org
Pirate Cat Radio, San Francisco, 87.9 FM, Friday at 4pm. www.piratecatradio.com
KSCL 91.3 FM, Centenary College Radio, Shreveport, LA, Tuesday 11pm-Midnight
The Atheist Network on the web www.atheistnetwork.com, Saturday 12 midnight (Friday rolling into Saturday) & Sunday 12 noon.







Sunrise is not far off as I write this and I am just now winding down from the awesome and insane show at Gilman tonight. I've been meaning to write a scene report for some time now, and I just got around to it now, but expect them more frequently from now on.

The **Gilman tape swap** is going to be happening soon and hopefully, my first in a series of East Bay tape comps on my label, Jiica! Will be out in time for it. It will include such new bands as **SLEEPOVER**, who plays poppy punk from San Francisco. They are part of a proud line of young SF punk energy, and have demo out with four songs about broken bottles, riding bikes, and getting arrested for protesting the war on Iraq. They have been playing shows a lot with the Peels, who also from SF. Mike mentioned them in the last scene report, but he said they sound like Dinosaur Jr. meets Hüsker Dü, which is, like, totally off, dude. Well maybe early Dinosaur, but I think they sound more like Weezer on some songs and um, the Replacements? Maybe, though I am just saying that 'cause they do a cover of said band, along with a slew of others, including Flaming Lips and the fucking Beatles. Man, pass the bong, hippies! You should throw shit at them next time they play—it seems to be the fashion. Nah, just joking, they are awesome kids reppin' the 650 in full effect. They are probably going to have a song on the comp too.

AGENTS OF SATAN are back together again and are playin' some fucking brutal ass shows, they played at Gilman with Municipal Waste and a bunch of others. They tore the club a new asshole, even if things were considerably "toned down" compared to the last show there. They had live samples on stage from a boombox, too. Man, remember when more hardcore bands did that? What the fuck—why did that go out of style? Shit ruled, man. So thanks to AGENTS for keeping the tradition alive.

SHARP KNIFE just put out a fucking obliterating split with Chattanooga bad-asses **QUEER WULF**, and it is probably one of the best records I've ever heard—seriously, get that shit. It's a split with This Here! Records from Tennessee and Risk Records from SF.

The new **SEXY** LP, *Por Vida,* is soon to be coming out on Onion Flavored Records, run by Paul Curran. I got to hear a bit of it and it is rocking as fuck, as you have hopefully come to expect from SEXY by now. They just got home from tour with **ONION FLAVORED RINGS** from the East Coast and South.

Last time OFR played a show, I purposefully punched myself in the face like six times because they were so good and I was feelin' it. OK, so I'm a little weird, but damn, they rock. I tried to make it out to Gainesville to see them with BITCHIN', who just recorded a split with OFR to be released on No Idea—and to level with you, I think it's the best stuff both bands have done.(PS. BITCHIN' is my favorite band playing right now.) Also recorded in Gainesville is one of Iggy's many bands, YE OLDE BUTTFUCK, who are not technically from anywhere, I don't think, but Iggy lives here so I'm gonna write about them. Fucker. They recorded for two new seven inches on September 11. Members of this band are also in the HORRIBLE ODDS, whose LP just came out on OFR. Fuck yeah, Paul!

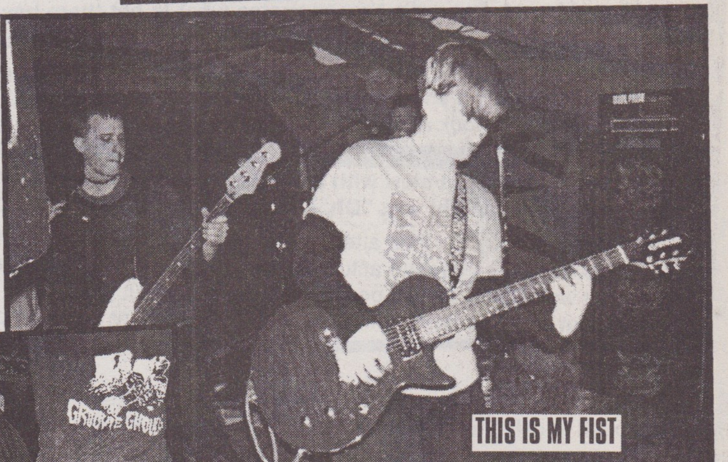
BEFORE THE FALL is actually in the other room as I type this, at Mills College, recording all their songs! It sounds good as hell, too. They are recording for an upcoming seven-inch, I think to be put out on **Left Off the Dial.** They are recording all their songs though so they will probably have more for a lot of other projects. So keep your eye open for it. They are once again bass-playerless and it seems to working out for them. For a while they had Josh Mayfield of Queer Wulf on bass. He spent a spell of time out here this summer and played in a band called **SUBURBAN BITCH** with Janelle from **PANTY RAID**, Buzz from **SHOTWELL**, and Katie Grier. They played a few shows, went on tour, and broke up, all in three months this summer, and have left behind one awesome demo tape.

NO SKOOL finally broke up. Hoopty shit.

ALLERGIC TO BULLSHIT has gone on hiatus for a while—they played

VOETSEK

LOOK BACK AND LAUGH


THIS IS MY FIST

MY FRIEND THE PIT

DEADFALL

Scene reports

their most recent show in a backyard of a house in Berkeley, and rocked the shit out of it. Cinque, the gentle bad-ass of a bass player they have among their ranks, has taken off to travel a bit and combat the great terribleness of the world, armed with his artistic renderings of an ideal world were dicks grow out of sneakers and cops are forced to massage his feet. ATB has two seven inches out that you should get, if you, like, care about anything, dude.

Lots of Bay Area comps are in the works. The one that is most likely to come out soonest is on LOTD, with the likes of **SHOTWELL**, **THIS IS MY FIST!** and **ABANDON**. **ABANDON** is one of my absolute favorite hardcore bands playing music currently. The second is **LOOK BACK AND LAUGH**—both of these bands play some genuinely, refreshingly brutal hardcore. They are both bands that contain members of bands that I don't need to even mention, because they stand on their own well enough.

ABANDON plays more driving "epic" style hardcore, standing out uniquely with the guitar styles, but ultimately, it is one of those bands in which each instrument and musician is so integral to their sound and rounds it out with different styles so well that any one part missing would not make it as full-on amazing as it is. Live, especially.

VOETSEK is still cranking out the fast as fuck all out thrash, playing lotsa shows around the Bay Area. Be sure to pick up their new(ish) three-way split 10" with CONGA FURY and CHAINSAW on 625!

LOOK BACK AND LAUGH is more concise and short in their musical pummeling, but equally as amazing live, which is the only time I have heard them. At a recent show with LA FRACTION, I couldn't help but kind of step back and go "fuck!" They sound huge. Like a fucking plane crashing into your house. Tobia tells me proudly that they have gotten their set down to 13 minutes, "no seconds." Fuck yes! They are planning to put a recent recording out on LP, I think—not sure what label, but keep your eyes open.

THIS IS MY FIST! is trying out a new guitar player—Tony from the **PEELS / CASE OF EMERGENCY.** They just finished a new recording and it did something I didn't think was possible—it is even better than their old songs. CASE OF EMERGENCY has had some line-up switching and additions. A new bass player and guitarist and Negative Tom the ThrashinCockBatBear (aka Tom Christ Superstar) has switched to just vocals, I hear. Their EP should be out by the time you see this on Controlled By Plague records (who also brought you the **DEADFALL** EP—and soon will produce and EP for **FUNERAL SHOCK** (ex-SPAZZ/CAPITALIST CASUALTIES) and an LP for former Burnt Ramen chieftain John The Baker's band **THE MALNOURISHED) BRUTAL DEATH** is the new pride and joy of the 925 area code. They are young and fast and noisy three-piece grind that fucking rules the school. They played a show recently at Gilman in front of a huge graffiti backdrop of their name under the basketball goal. These kids are nice as hell and have demo out they put out on their own record label. They should most likely have a song on the tape comp I am putting out soon.

DOPPLEGANGER still do their best to sound just like CHARLES BRONSON—do they have a tape out yet? I think so, at least their are rumors of one existing—but this punker has yet to see it!!

CROPKNOX have been playing around more often these days and have recently inked a deal with NJ's PunkCore records—so I would expect to see and LP out from them very soon. They play great melodic punk rock that reminds one of early YOUTH BRIGADE.

FLESHIES finally got back from their mammoth six-month-plus tour. They played recently, but I think might be taking a much-needed rest for a while. **BORN/DEAD** also went on tour in the USA this summer, then Europe in the Fall and have a self released EP, a 12" on **Prank** and a split LP with Seattle's CONSUME on Yellow Dog Records from Germany. They recently lost their drummer (who is now playing in **STRUNG UP**—get their EP!) this summer and Levon from PHALANX filled in on their Europe tour—who knows what the future holds though.

SECOND OPINION are out of kiddie jail and have started playing around a bit more—playing fast paced hardcore punk with a slight Oi! edge to it.

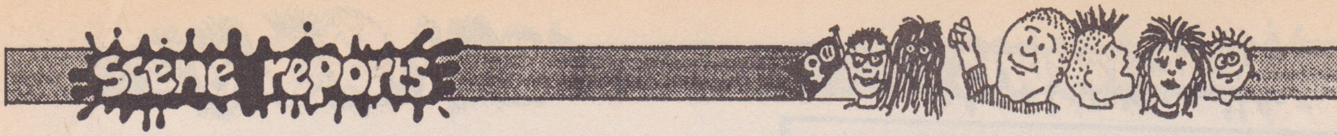
THOUGHT RIOT just released a brand new full length CD on A-F records chock full of melodic, anthemic politcal punk rock.

DEADLY WEAPONS now have two EP's of killer snotty as fuck punk rock for you to consume with another on the way! Collect them all!!

STOCKHOLM SYNDROME's future is uncertain, first Spencer went to school in Budapest—and now rumors abound of Max going to school in Japan once Spencer gets back, although they are soon to put out an EP and some tracks on a compilation on Finland's Passing Bells records. So get ready. **ARTIMUS PYLE** and **WHAT HAPPENS NEXT?** also have gone on hiatus and both played their last shows for a while. Robert, the bass player for both, has now relocated to Milwaukee—best of luck to you and Karoline! **DESOLATION** has a demo of total crust mayhem that is getting rave reviews, but is on hiatus till Will **BORN/DEAD** gets back from their European tour. **STFU** just released a split CD with locals spiky-top punkers **MONSTER SQUAD**—it's great! There are also mountains of new active bands kicking around—**LOS GRANADAS, GIANT HAYSTACKS, DEATH BY EXCESS, PAXANE, RABID** etc., etc.

Mission Records officially closed down this summer and left a gaping hole of need for an all-ages venue in SF. As sad as it was to see the old loved place go out, it just needed to happen for the folks running the place. Rather than get bogged down, though, it's better to focus on looking onward to a new space. I hear there is group of kids looking for location now, as hard as it is in the City. More power to them. Once again, keep your eyes open and if you live in the Bay Area, look around and share ideas with folks. Maybe the next space will be even better!

As far as zines go, ***Absolutely Zippo*** is now back in full swing, with two issues out this last year and new one ready to go at the printers. ***Meltdown*** #4 is finally out in California after its completion less than a year ago when Ben was living in Pensacola for a bit. It is one of the best issues out to date. It has tons of stories and odd factual bits of local history like the particularly intriguing history of Golden Gate suicides! Arwen just finished one of the better zines I have seen in a while, the third issue of the "little/big" zine, ***Ration***. It is beautifully laid out and screened with bright blues and dark blacks and printed on nice sturdy (recycled?) paper. Definitely a needed read—write her at the address in her column for one. Now! Cassie should



have new issue out of her zine soon—I think she might be changing the title, but the old one was ***Octopi Are Jellyfish***—lovingly made, refreshingly good. ***Scam*** #5 is apparently almost finished after a few years, and in case you haven't heard of this long-running, almost book-sized zine, then you should definitely check it out—it's about (obviously) scams, punk, and brutal clarity about the great terribleness! And I'm sure a bit about the Street Wars! New issues of ***Urban Guerrilla Zine*** and ***Short, Fast, and Loud*** are out and are once again consistently ass-kicking in the hardcore coverage and columns and what not. This is the second issue of the "new" *SF&L*, and Jeff and Athena, I must say, are carrying the torch quite well.

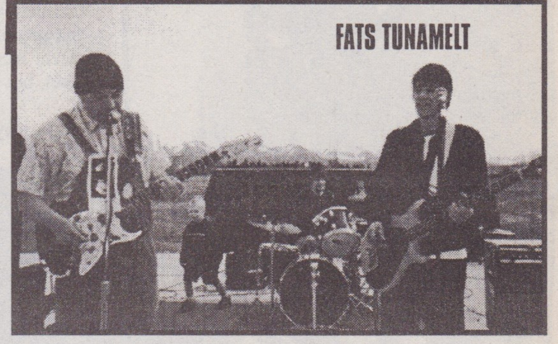
As Arwen mentioned a while back in her column, **Needles and Pens**, a new zine store, has opened up on 14th St. in the Mission—run by the wonderfully awesome Breezy and Andrew. I am sure there are zines I may be missing that they can clue you in on, so stop by their place if you're in the city. Oh yeah, and I just finished another issue of my zine, ***sleeperwavedreams***, with one short story called "Wild in the Streets," about growing up a punk in the South—specifically Fayetteville, Arkansas. It's also about the importance of hanging out in the streets or outside, and why the punx need to do this more as a group. "No Lameness Summer" is over and the "Fall of Fuck" is now behind us— so welcome to the "Winter of What the FUCK!?"

I am sure there are a lot things I have left out—sorry, but this is my first scene report, and the second one for the Bay Area in quite a while, but me and Mike are going to try and do them semi-regularly. So if I left you out and you wanna get your shit known, email me at sleeperwave@hotmail.com.

Anchorage is a small city in south central Alaska. There are no igloos in Anchorage, however, it is a small city, which holds most of Alaska's population. Anchorage has been exposed to punk rock and its various sub-genres since the early 80s. Anchorage has a history of humorous and avant-garde bands and venues run by eccentric people. Most of these have not been documented, with the exception of a few LPs in the mid-80s. The **SKATE DEATH** *Break It You Buy It* LP and **THE PSYCHEDELIC SKELETONS / CLYNG ONS** split LP are the most well known. As well as ***Warning*** fanzine.

In the 90s there was a huge DIY scene that was fronted by bands like **PHILIPPINO HAIRCUT, G.F.Y., BEEFADELFIA, GREEN EGGS AND SPAM**, and **LIQUID BANDAID.** In '97, the main venue gigs closed their doors, Rex of Liquid Bandaid and ***PTBH*** zine closed the doors of his shop, The Extreme, and the scene slowly dissipated.

In 2000, a few bands emerged, with no real place to play or practice, and somehow they began to work their way into the swing of things again.



FATS TUNAMELT, fronted by Rick Rock, a.k.a Fats Tuna Melt, formerly of Sleestack and Green Eggs and Spam. Fats Tuna Melt is infamous for grabbing whomever and throwing them up on stage to create a racket…total rock 'n' roll! He did this with grace and skill—it was like a mini Ween show. There are also songs that he plays with a steady line up. Most of the songs have a deep-rooted funk-soul vibe to them, but still have the carelessness and angst of old school punk. Fats Tuna Melt is one of most fun bands to see in Anchorage. Contact: Wrickwrock@junkmail.com, PO Box 102338, Anchorage, AK 99501

STUBBYS CRACK CO. is driven like a Mac Truck. The band's name is derived from a high school friend who traveled half the globe on a crack binge. It consists of two drummers, a bassist, and slide guitar. Male and female vocals; the main drummer sings and rocks it at the same time. The best way to describe their sound would to say that Nomeansno and Gun Club got together with the early Butthole Surfers and formed a band.

EU VUSAHM Is a dark, melodic hardcore band, with throaty vocals. Similar to Gasp, but with intricate guitar work. They have a deep trance-like groove that you can get lost in. Genius. Eu_vusahm@hotmail.com

A.N.L. Is a fast-core band, power violence, thrashcore, you know…fast, with shouted machine gun lyrics. They're fucking hilarious in a good way, the kind of band that isn't afraid to interact with the audience. My favorite song is "Duck, Duck Goose…Goose!" Everyone mosh!

FLYING FALCONS are loved by all except biker bars. Their jangly and sloppy guitar sound rocks. Screamed vocals.

BORN LOSERS: 100% pure garage rock. They explode on stage, sometimes derailing, and are still a blast. Raw, fast, and fun. Also, great stage presence. http://bornlosers.com/http://gabecastro.com/

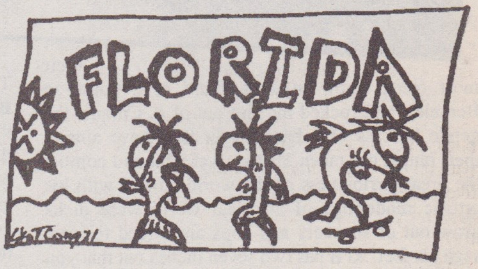
BILLY DIRT CULT plays heavy melodic and abrasive psychedelic hardcore with deep chaotic vocals. Very intense live shows. Contact: http://angelfire.com/empire/bdc, / dirty-cultbrains@yahoo.com, PO Box 200072 Anchorage, AK 99520.

SPITSHINE plays down-tuned punk. A cross between Jawbreaker, with the heavy pummeling of Swedish hardcore. A very odd mix, but it works well. I don't really know what their influences are, but they are sincere and awesome live.

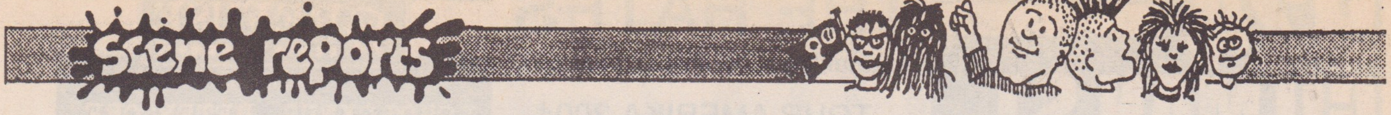
G.F.Y. Formerly known As CHAOS AK and currently known as Go Fuck Yourself. Turbo punk! Similar to Grimple or Strychnine—straight-up I-don't-give-a-fuck punk attitude. They send a rocking adrenaline rush to your skull. They literally destroy everything in their path. They have been around ten years—why they don't have at least a 7", I don't know.

cxFxe Plays extreme noise thrash cfc. has existed for over three years now. They play 40 songs in less than 10 minutes, with blast beats and discordant mayhem. shane@industryxstand.com

BLACKOUT Is a hardcore punk trio, new on the scene—they play hardcore punk rock. The kind of stuff that inspires sing-along anthems. These guys are young and I hope to see more of them. These are some of the bands in Anchorage, AK. Please visit http: industryxstandard.com for more info and free mp3s.



Because of an assortment of problems (that usually revolve around liquor licenses or kids trashing the place), Miami has gone through a shitload of venues. Kids who have been around for a while will tell you about places like Cheers and the more recently closed down Chili Pepper. It seems like the whole country has problems with establishing secure all-ages venues, and more or less has one steady go-to place. For Miami that go-to place is The Alley.



All-ages and open for no other reason than local shows and parties, The Alley is run by a great guy named Richard and a revolving cast of his friends. Everyone involved has always been pretty young (the oldest are usually in their early 20s) so the place has been plagued with a lot of drama and "he said she said" bullshit, but it's still been a really awesome location for kids to hang out and see bands. They've had trouble with the cops (who aren't too fond of the kids who hang out in the Alley parking lot every weekend) and the Winn Dixie next door (who aren't too fond of the of the kids who hang out in their store every weekend), so every now and then there's fear of the place shutting down, but it always pulls through. The Alley's been closed for a few months for renovations and the like, but they're reopening in November (definitely after this goes to print) and everyone is really excited.

There really aren't too many other places for kids to book punk/hardcore shows down here. The people who work at Control Skatepark are really cool and supportive, but you can only book there on Friday nights because Saturday is their biggest day for skating. There's also Churchill's, which is *technically* 18+ but rarely cards. Despite the lax door policy, the fact it's a bar (and is in what a lot of people consider to be a "rough" neighborhood) keeps a lot of kids away. The club has also hosted quite a few "mud wrestling" nights, which adds to the shadiness.

Kaffe Krystal in Kendall (look at that alliteration!) lets kids book there, but I don't want mentioning them in this report to be any sort of endorsement or advertisement for their business. Krystal is usually a Latin dance club and has an unending list of qualities that make it a shitty, shitty place to have a local show. The security is abusive, patting *everyone* down who wants to come in, and harassing kids throughout the night. Drinks are extremely expensive (three dollars for tap water, whoooo!), there's a dollar re-entry if you decide to go outside, the sound is always awful, the door price is almost always 8 fucking dollars (7 if you're lucky) regardless of who's playing. It's no real loss considering the majority of the bands who play there are slick pop-punk/ska groups whose eventual goal is to be featured on MTV2, and the shows attract large crowds of kids who would otherwise be at the mall, but still: let it be known (to everyone and anyone that reads *MRR*) that Kaffe Krystal in Miami, Florida is the biggest piece-of-shit venue ever associated with any scene ever.

When **AGAINST ME!** came down to the Alley in January '03 for their first Miami show ever, they talked about how they thought the only thing in Miami was mosh metal and Christianity. While there are a lot of both, there are also a lot of really kick-ass bands too.

PYGMY appeal both to the all-ages punk/hardcore scene and the older college crowds, with an extremely creative sound that a lot of people like to compare to At the Drive-In. I see the point they're trying to make in making that comparison, but PYGMY is a band you just can't pigeonhole. They're a spastic, jazz-influenced band who go through strange obsessions with Billy Joel and add a whole new dynamic to any show's line up. Members of **PYGMY** have a salsa side project, which as of right now is called **BROTHERS TO THE RESCUE MARTYRS.**

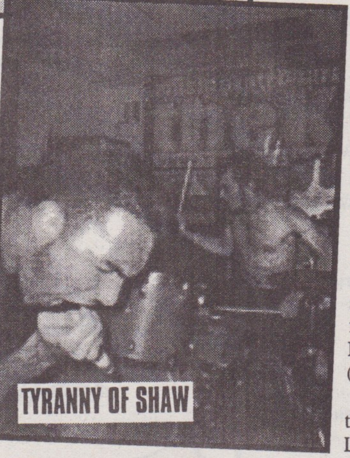
The bassist of Pygmy also plays in an indie-rock band called **LASSOTHEMOON!** that plays a cute, friendly, indie style. I'm sure I'm going to sizzle at the hands of Tim Yohannan in punk rock hell for even mentioning them.

TYRANNY OF SHAW plays screamy-fast hardcore with grind tendencies. Earlier in the year they replaced their original singer with the singer from **ANIMATRONIC TERROR NOISE** (a grind super-group that featured inflatable sheep, members of **PYGMY, TYRANNY OF SHAW, ADORE MIRIDIA**, and a bunch of kids running around in their underpants). So far they've put out a self-released 3" CDEP, a special summer tour CD-EP (from their recent tour with good friends **ADORE MIRIDIA**). They've got splits with **PHOENIX BODIES** and **WHAT WISHES CAN'T MEND** in the works, as well as a three-way split with COWBOYS BECAME FOLK HEROES (from Orlando) and DISPENSING OF FALSE HALOS (from Iowa).

ADORE MIRIDIA rocks, with a throaty, metal-tinged style that pays homage to bands like COALESCE, but still manage to sneak in those twinkly pretty parts.

TUNES FOR BEARS TO DANCE TO tell kids to fuck off with the Kung Fu pit action while playing their own unique, dancey blend of REVERSAL OF MAN/I HATE MYSELF influenced hardcore. LOADS of clap parts, twinkly bits, sing-alongs and (get this…) lyrics about being happy. I mean, *a lot* of lyrics about being happy.

MUTUAL FUNDS


TYRANNY OF SHAW

SCREAM WHEN YOU BURN reminds me of a political Saetia...just not as high-pitched. Think **COWBOYS BECAME FOLK HEROES** (a "screamo" band from Orlando).

The singer of **SCREAM WHEN YOU BURN** also bangs on buckets and screams alongside a kid named Steve in (South Florida's self-proclaimed stinkiest band) **NAPOLEAN: FASHION VICTIM**. No mics allowed! The guys "sing" protest chants and sorta-songs inspired by Emma Goldman.

ROBERT MINTZ also keeps it DIY and unplugged with his solo folk project. **MINTZ** sings about current events (the war on terror, the war in Iraq, etc.) and even busts out some great covers (Woody Guthrie and Langston Hughes come to mind).

There are a few ska bands that escape the scathing description I gave above. Until recently, **THE MONJEES** were a huge staple of the South Florida ska scene. They were plagued with line-up turmoil forever, bogged down with drummer issues, and recently lost their longtime guitarist. Word has it the group is finally calling it quits, and a lot of people already miss them. While incorporating punk rock style, **THE MONJEES** were heavily influenced by old school sounds as well. They self-released a whole mess of CDs including a live set.

THE FLOATERS, a group primarily composed of high school kids, play a Latin-influenced style of traditional ska, and **SKATASTROPHY** plays an Against All Authority brand of "ska-core."

Until the end of Summer 2003, the ska-punk scene was valiantly led by **THE MUTUAL FUNDS**, another all-high school kid ensemble reminiscent of CATCH-22. The **FUNDS** could draw 200+ kids on a Friday night and have managed to release a demo on their own and a CDEP (entitled *So Scene*) with their friends Gorilla Paste Records (more on them later). The FUNDS' last show before their bassist and singer went off to college was ruined when the cops showed up, harassed everyone, and ended up arresting the lead singer, so everyone is really itching to see them again.

The lead singer of **THE MUTUAL FUNDS** plays solo sets at parties from time to time, sharing some of his own songs, unplugged versions of FUNDS songs, and covers of THE EXPLOSION and AGAINST ME! The solo project is evolving into a full band with a stand-up bass and violin, called **ON THE STRINGS OF**.

The singer and drummer of the **MUTUAL FUNDS** also play the same instruments in a STRIKE ANYWHERE / BANE styled-hardcore band called **24 HOURS TO LIVE**, which features members of the now disbanded **CITATIONS** (rock/hardcore) and **CHAIRLEG BANDITS** (Against All Authority-styled ska-punk)

Speaking of **AGAINST ALL AUTHORITY**, the 10+ years ska-punk group is still going strong. When they're not scrambling to find a drummer, they're playing packed shows and working on their new CD.

Good friend and webmaster of AAA, Danny (commonly referred to by his alias, "Grimm") fronts two bands of his own, the superfastpunkrock **MODERN DAY 84**, and the more punk and roll **FIVE ACROSS THE EYES**.

There are a lot of other straight-up punk bands that I'm not as familiar with but are definitely active, like **LOS HUMANIAX** and **WHY NOT?** (who recently released a full-length CD).

There are two pretty cool distros operating down here. The first is the LANDMINE YOUTH DISTRO, which is run by guys from **TYRANNY OF SHAW, TUNES FOR BEARS, ADORE MIRIDIA,** and friends of theirs. They carry some great records and have booked some kick-ass shows featuring bands like FED BY FICTION (from Wisconsin) and TRANSISTOR/TRANSISTOR. You can reach them at landminexyouth@aol.com

The other is run by Steve of **NAPOLEAN: FASHION VICTIM** and the ever folk-rock Robert Mintz. They go by Youth Baking Circle/Guerilla Training Camp and have a huge selection of radical zines, books, and (eventually) baked goods. You can reach Rob at Xylostroma@aol.com

Those are some of the highlights from the Miami scene. There's lots going on down here, and its really a shame when bands figure it's "too far south" to play a show…so don't ever hesitate to come down and rock out with us, eh?

924 GILMAN ST.

Friday Dec. 12
Toys That Kill (L.A.), The Frisk, Scattered Fall, Scissorhands, Love Songs
Saturday Dec. 13
PEOPLE UNDER NO KING zine benefit
Phantom Limbs, Nigel Peppercock, Annihilation Time (L.A.),Funeral Shock
Friday Dec. 19
Brainoil, Street Trash (LA), Bury the Living (TN)
Slit Wrists (LA),Friday Night Youth Service (WA)
Saturday Dec. 20
Plan 9 (record release), Ashtray, Stigma 13, Live Ammo, Brutal Death
Friday Dec. 26
No show - fuk'n x-mas shitz! puke! kill yer parents! break shit!
Saturday Dec. 27
The Phenomenauts, The Soviettes (MN), The Stellas (OK), (No) Apologies Project (LA), The Skyflakes
Friday Jan. 2
The Enemies, Modern Machines (WI), Black Rice (Canada), S.H.A.T. , Angry for Life
Saturday Jan. 3:
Himsa (WA), To See You Broken (WA), Assailant (WA)
Friday Jan. 9th
The Boils (PA), Cranked Up (PA), Cropknox
Saturday Jan. 10
LEFT OFF THE DIAL label benefit
Scissorhands, This is My Fist, Ye Olde Buttfuck (FL), Chased and Smashed (OR)
Friday Jan. 16
The Velvet Teen, Plus Ones, Addicted to Fiction (NY), Squab (LA)
Saturday Jan. 17
Wrangler Brutes (L.A.), Jewdriver, Shemps (NY)
Saturday Jan. 24
Babyland, Drk Scrt Lv
Saturday Jan. 31
Pansy Division, Subincision, Readyville
Friday Feb. 13th
Nake Aggression, The Frisk
Saturday Feb 14th
Reality Crisis (Japan), Rotarty Beginers (Japan), Lebenden Toten (OR)

924 Gilman is an all voluneeter run punk rock club. all shows are $5 plus $2 yearly membership fee and start at 8pm unless otherwise noted.
membership meetings are the 1st and 3rd saturday of each month at 5pm. no ca$h? show up at 7pm and work the show to get in free. it's your club, what are you doing to participate?
gilman is anti-racism, sexism, homophobia and violence.

THE HATES

Original Houston Punk Since 1978

TOUR AMERIKA 2004

Thurs Jan 1 San Antonio
Friday Jan 2 Austin
Sat. Jan 3 El Paso
Sun Jan 4 Tuscon
@ Vaudville
Mon Jan 5 Phoenix
Tues Jan 6 Flagstaff
Wed Jan 7 Las Vegas
@ Cooler Lounge
Thurs Jan 8 L.A./
OrangeCounty/Riverside
Fri Jan 9 San Diego
@ Che Cafe at UCSD campus
Sat Jan 10 S.F. Bay Area

for help or info about the tour contact: chrisbct@hotmail.com

Hear the Hates at www.mp3.com/hates

www.thehates.com

enterruption

—disturbing sights sounds and liberties—

BxCxTx COMPS
RUINS
IRON LUNG
LANA DAGALES
AND THEN AND YET
HANS GRÜSEL'S KRANKENCABINET
STRAWBERRY GIRL.
GRAVITAR
GODSTOMPER
SIXES
HAPPINESS FOREVER

P.O. Box 884626
San Francisco, CA
94188-4626 usa
www.enterruption.com

REFUSE RECORDS

latest releases

I SHOT CYRUS BETERCORE

I SHOT CYRUS "Complete Discography 1997-2001" CD
raging ultra fast straight edge from Brasil with members of POINT OF NO RETURN, NO VIOLENCE, INFECT and RATOS DE PORAO.

BETERCORE "Youthcrust Discography!!" CD
complete recordings of this great dutch political fast-core unit. 29 songs and 20 minutes video shooting makes you moshing around your room.

TIME X "Good Moves Not Good Players" 7" EP
great sounding positive and political straight edge hardcore from portugal. 8 song ep with dys coversong.

"Take No Heroes" compilation CD
international DIY positive hardcore compilation 10 bands from 10 countries: POINTING FINGER,NO VIOLENCE ONLY WAY OUT, MUTINY, SINCERITY, CRICKBAT, RAZLOG ZA, CITA ATTIEKSME, FEUD, SECOND COMBAT.

SECOND AGE "The Tides Have Turned" CD
Eastern european premiere positive straight edge hardcore with inteligent message.You can be suprised of this polish band.

ONLY WAY OUT s/t 7"EP
10 song EP from this fast old school hardcore band from poland.

CD - $7, EP - $3 plus postage

Labels/distros ask wholesales or possible trades.
In US distributed by THIRDXPARTY, LENGUA ARMADA, x625x

Send e-mail or 1$ for latest mailorder catalog. You can find a lot more of records, zines and DIY releases from all over the world.

REFUSE RECORDS, P..O. Box 7, 02-792 Warszawa 78, POLAND
refusexresist@go2.pl www.refuserecords.prv.pl

SIEGE 12"
INCLUDES DEMO & "BACTERIA" COMP TRAX
CRIPPLE BASTARDS
DESPERATELY INSENSITIVE 12" GATEFOLD/POSTER
CATTLE DECAPITATION
"TO SERVE MAN" 12" GREEN WAX
PHOBIA 'GRIND YOUR FUCKING HEAD IN'
12"/CD 17 SONGS 15 MINUTES! FAST
STRUCTURE OF LIES/MISERY INDEX CD/12"
MISERY INDEX FORMER MEMBERS OF DYING FETUS & S.O.L. FORMER MEMBERS OF UNRUH
BURN YOUR BRIDGES 12"/CD
MEMBER OF SPAZZ &LACK OF INTEREST 23 TRAX
pignation "devestating life scheme"cdep/7"
powergrindviolence from poland
STRUCTURE OF LIES ABACUS CD
SHANK "Coded Messages In Slowed Down Songs"
12"/CD(split release/625) hardcore thrash
INFEST "NO MAN'S SLAVE" 12"
19 SONGS RECORDED 1995
OTOPHOBIA "MALIGNANT" 12"
NITROMINDS "FIRE AND GASOLINE" CD
PHOBIA "SERENITY THROUGH PAIN
12" GATEFOLD/POSTER
HIRAX "BARRAGE OF NOISE"
10"/CD IN THE VEIN OF HIRAX
REALITY PART#4 12"/CD THE ENCLITIC 7"
HAYMAKER/OXBAKER 7" structure of lies/iranach cd
HIRAX "BLASTED IN BANGKOK" 10"/CD
PHANTASM "WRECKAGE" 12"CD
HAWGJAW/MANCHURIAN CANDIDATES 7"
HAWGJAW "beLIEve nothing" 12"
INFEST "LIVE KXLU" 12"
MAN IS THE BASTARD "MANCRUEL" CD
NO COMMENT DISCOGRAPHY LP/CD
HIRAX "EL DIABLO NEGRO" PIC 7"/CD $5 US/$7 WORLD

DEEP SIX RECORDS

P.O. BOX 6911
BURBANK CA.
91510 U.S.A.

WWW.DEEPSIXRECORDS.COM
7" $4/$6 10"/12"/CD $8/$10 cdep $4/$6
next haymaker/fucked up7' infest cd neanderthal cd

imprint
indie printing

INDEPENDENT MANUFACTURING FOR THE INDEPENDENT COMMUNITY.

contact
2025 South Tamiami Trail
Venice, Florida 34293
Phone: 941.497.0510
Internet: www.iloveimprint.com
Email: info@iloveimprint.com

CD COVERS • 7 INCH COVERS
POSTERS • CD REPLICATION

check website for monthly specials!

WWW.ILOVEIMPRINT.COM

PRINTING AND DESIGN FOR INDEPENDENT RECORD LABELS AND BANDS SINCE 1994

POSTERS

500 ONE COLOR 11X17 POSTERS
$150
includes films & shipping
no extra charges

1000 FULL COLOR 11X17 POSTERS
$375
includes films & shipping
no extra charges

CD REPLICATION

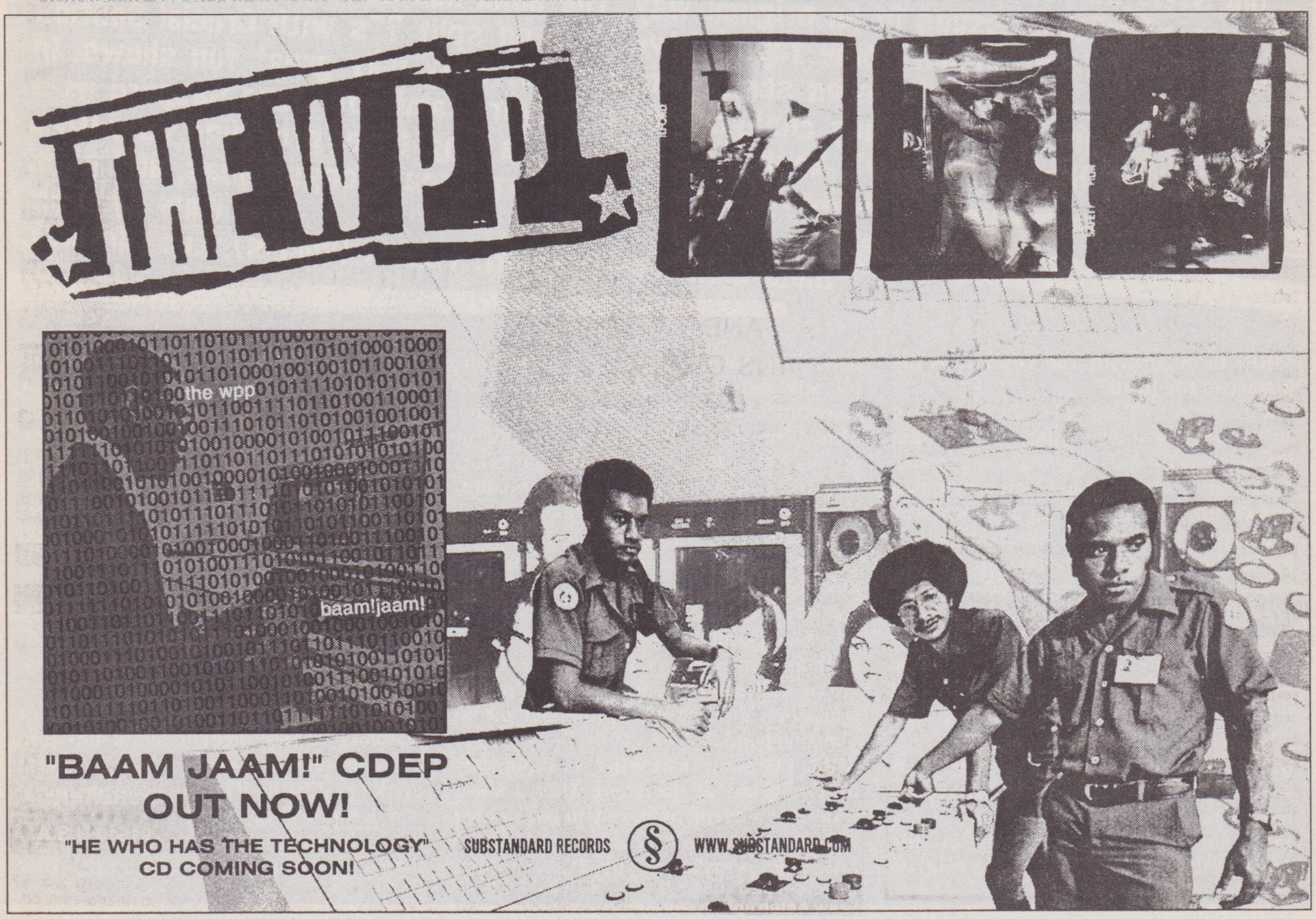
500 CD's
complete with 1/1 4 panel booklet & tray
1 color on disc face
all packaged and shrink wrapped
$795
plus overs & shipping

1000 CD's
complete with 4/1 4 panel booklet & tray
up to 3 colors on disc face
all packaged and shrink wrapped
$1,150
plus overs & shipping

7 INCH COVERS

500 ONE COLOR 7 INCH COVERS
$90
plus films & shipping

1000 FULL COLOR 7 INCH COVERS
$325
plus films & shipping



FACE UP TO IT!

Face Up To It! are a fucking great band from Bordeaux, France. They play fast, old style hardcore with a lot of energy. They have intelligent lyrics dealing with socio/political issues in an original way. The band has been around for a while now. They have put out some tapes, have been on split 7"s with Crucial Section and Melee, and have been on some compilations. They play great fun shows. In September of 2003, they changed guitar players, and now have Gaspard as a guitarist. Hopefully, they'll keep on playing for a long time, providing us with a lot more great songs, ideas, and gigs.

Interview by Alex.

Band members present: Fabien (vocals), Luc (drums).

MRR: To begin with, can you tell us the history of the band?

Luc: Face Up To It! started in the summer of 1999 because we were quickly witnessing the demise of the local hardcore scene. Local heroes Opstand and Jean Seberg had broken up, and the turnout at shows was decreasing dramatically. We had known each other for a few years, apart from Grzes, who was younger, and was the only one who could actually play an instrument. We started from scratch and we're still as sloppy as you can get. We got the name from the Heresy LP, being the old fucks that we are. That's the record I was playing, when we decided to start a band.

MRR: How would you describe your sound? Which bands have influenced you to play fast hardcore?

Luc: Our intent was to jump on the "thrash" bandwagon that was going on back then, but we ended up playing simple, straightforward hardcore punk. We've sometimes been compared to a faster Minor Threat, which is a cool definition in my book. We all have very different tastes in music though. Grzes is the emo kid, Fabien likes all sorts of stuff from traditional Indian music to oi, Erik is the oldest "youth crew" persuader in town, and I'm more on the crusty side of things.

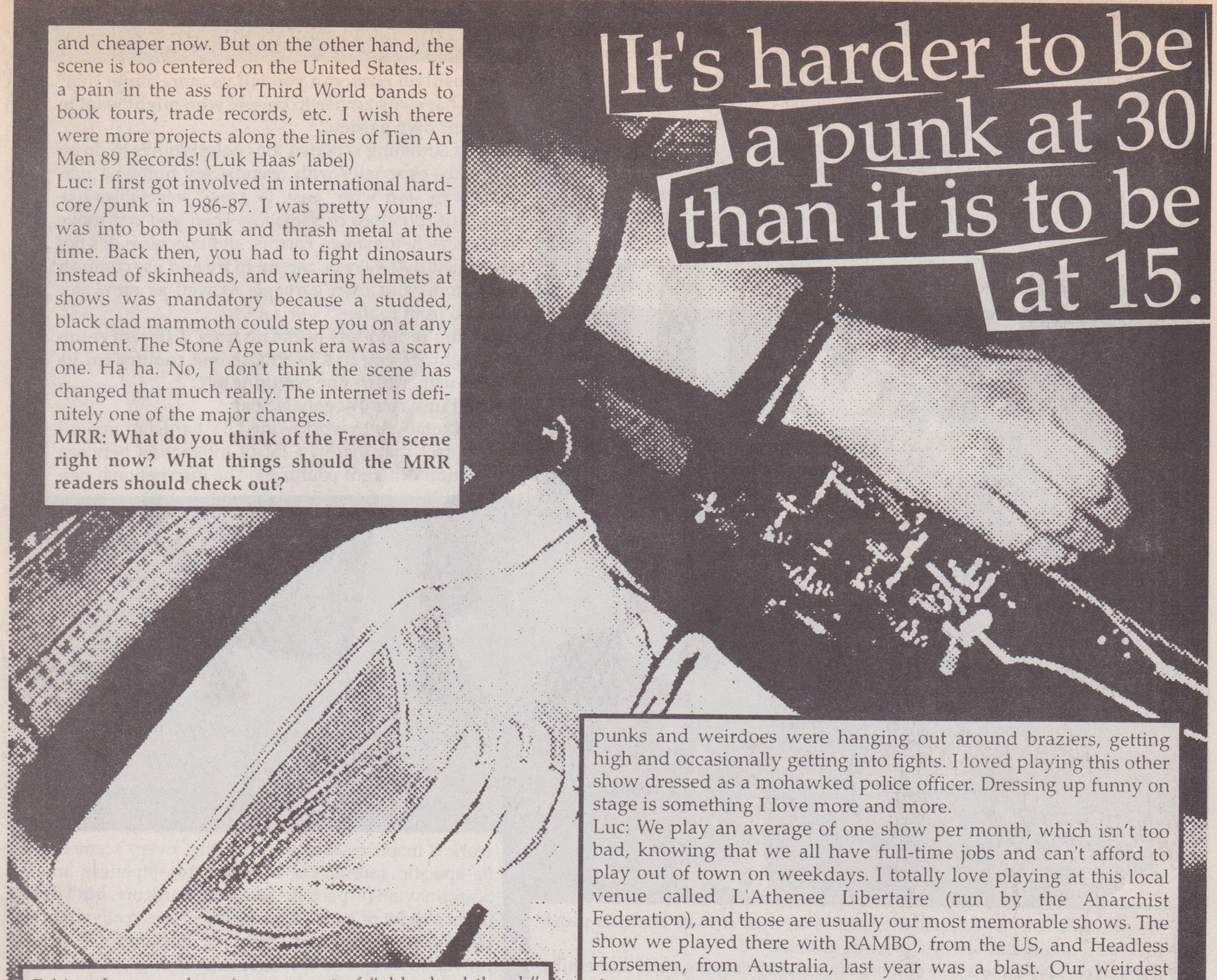
Fabien: I think one band that influenced me a lot was Öpstand. I've been a close friend to their former singer since I was a kid. We've walked the same path ever since. I guess he's the one who prompted me to play in a band.

MRR: The song "6 Months" is about kids dropping out of the scene after a short time of involvement, have you got an idea why it happens so much?

Luc: Peer pressure mostly. It's a normal thing I guess. We're all pretty old in this band. We're all in our early 30's, except for Grzes. We have witnessed a lot of kids drop out over the years. Punk is a passing phase for so many people, and the older you get, the more pressured you are to dress "normal," to listen to "normal" music, to "act responsibly." It's harder to be a punk at 30 than it is to be at 15.

MRR: Why do you think you're still involved with DIY hardcore/punk? Have you seen a lot of changes in the worldwide punk community since you first discovered it? How and when was it?

Fabien: I got involved in punk because it was love at first sight. I found this true community with a political background. I think I'm still into it because playing music is an empowering break from daily life. I think the internet has changed so many things. Communication is so much easier



It's harder to be a punk at 30 than it is to be at 15.

and cheaper now. But on the other hand, the scene is too centered on the United States. It's a pain in the ass for Third World bands to book tours, trade records, etc. I wish there were more projects along the lines of Tien An Men 89 Records! (Luk Haas' label)

Luc: I first got involved in international hardcore/punk in 1986-87. I was pretty young. I was into both punk and thrash metal at the time. Back then, you had to fight dinosaurs instead of skinheads, and wearing helmets at shows was mandatory because a studded, black clad mammoth could step you on at any moment. The Stone Age punk era was a scary one. Ha ha. No, I don't think the scene has changed that much really. The internet is definitely one of the major changes.

MRR: What do you think of the French scene right now? What things should the MRR readers should check out?

Fabien: It seems there is some sort of "old school thrash" revival going on. The bands worth checking out are Amanda Woodward (emo) and Disbeer ("In Gers we crust").

Luc: The French scene has always been way been behind the rest of the European countries. I don't know what's wrong with this country, really. We are few, but dedicated though. I wish France didn't suffer from this terrible reputation abroad, so more foreign bands would tour here, instead of just making big bucks in "Ger-money." Some French bands I suggest checking out include La Fraction, Coche Bomba, Disbeer, Sickness, No Reflexion Left (or whatever they're called now), George Bitch Jr., and Inertie. We have a pretty decent garage/punk scene too. There are too many DIY labels and distros to mention. The number of zines is decreasing like everywhere, but we have a few great ones left like Black Lung, Tranzophobia, or Rad Party just to name a couple.

MRR: Do you play a lot of shows? What were the coolest ones you have played so far? Do you have any stories of something funny or weird that happened at one of your shows?

Fabien: It's a bit hard for us to play shows, since we all have jobs. Anyway, our weirdest show was maybe in Paris at the Squat Le 13. We played a decent show and the audience reacted well. Then we left the place for a couple of hours to get food, and by the time we got back, the squat had turned into some kind of surreal Mad Max scene. Loads of gutter punks and weirdoes were hanging out around braziers, getting high and occasionally getting into fights. I loved playing this other show dressed as a mohawked police officer. Dressing up funny on stage is something I love more and more.

Luc: We play an average of one show per month, which isn't too bad, knowing that we all have full-time jobs and can't afford to play out of town on weekdays. I totally love playing at this local venue called L'Athenee Libertaire (run by the Anarchist Federation), and those are usually our most memorable shows. The show we played there with RAMBO, from the US, and Headless Horsemen, from Australia, last year was a blast. Our weirdest show was in Saarbruecken, Germany. There was this huge French skinhead in the crowd and his beefy metalhead friends. They kept screaming at us while we were playing, calling us fags and whatnot. I swear one of them was sieg heiling. The guys were huge and scary and they kept harassing us the whole set. One of them kept standing bare-chested on the drum platform giving me the middle finger. I was a bit worried, but in the end, it seems it was their way to show that they liked us. It was so weird. The night ended in a total mess of drunks pissing and puking all over the floor that we were sleeping on, gross, but fun nonetheless.

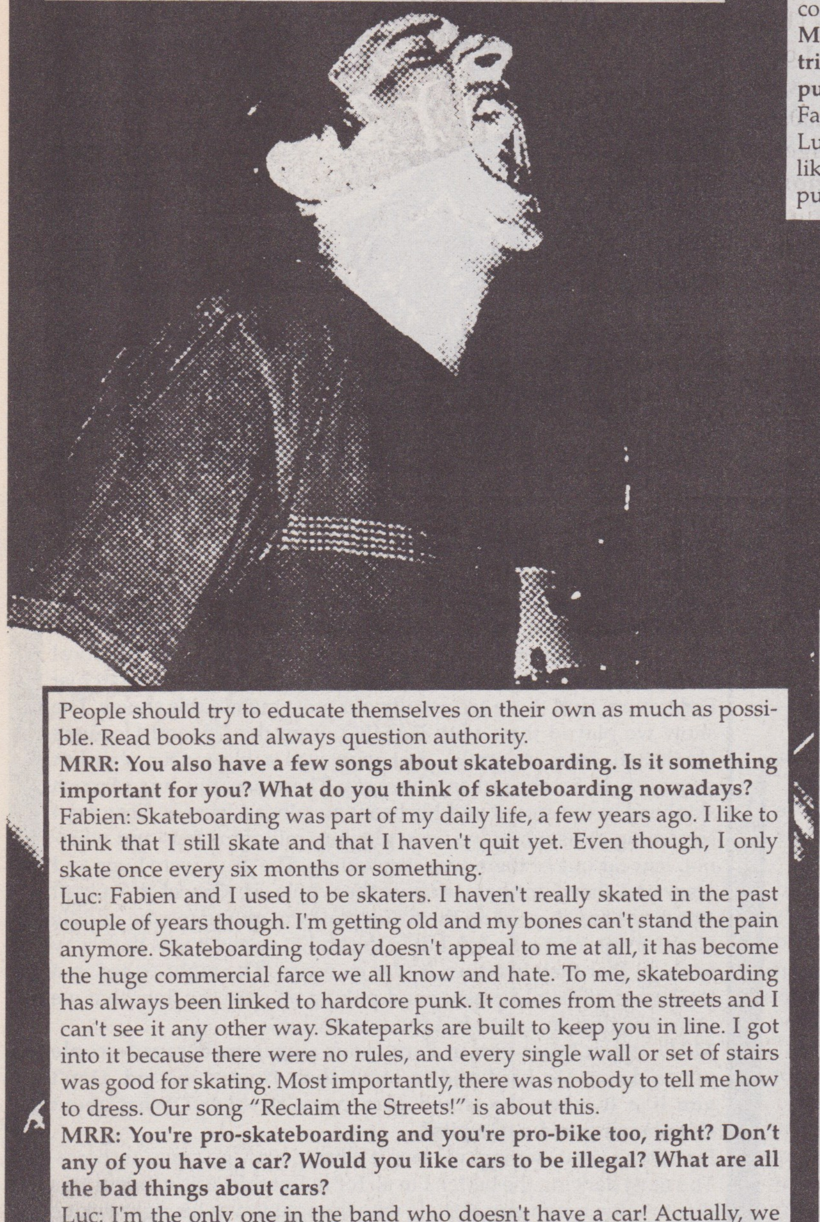
MRR: When I saw you in Paris, your singer encouraged people not to dance too hard and to move their fingers instead. Don't you like it when the crowd goes crazy at shows? What about slamdancing and circle pits?

Luc: Don't get us wrong; we love it when people go crazy at shows. The most dancing the better, I'm all for it. But the Paris incident was due to some tough guy asshole who thought it was his right to kick and punch people who were trying to enjoy the show. There's a major difference between crazy dancing and kicking the shit out of everybody. Same old story, have fun, but take care of people surrounding you.

Fabien: Where's the balance between violence and fun? When I was younger I felt the strong urge to move a lot. I even remember stage diving at a Fugazi show! But I need smoother shows now.

MRR: The song "Mass Media," says that what we see on TV or in newspapers is just a bunch of lies. What do you think is the level of those lies? Do you think we know nothing at all about what's really going on in the world?

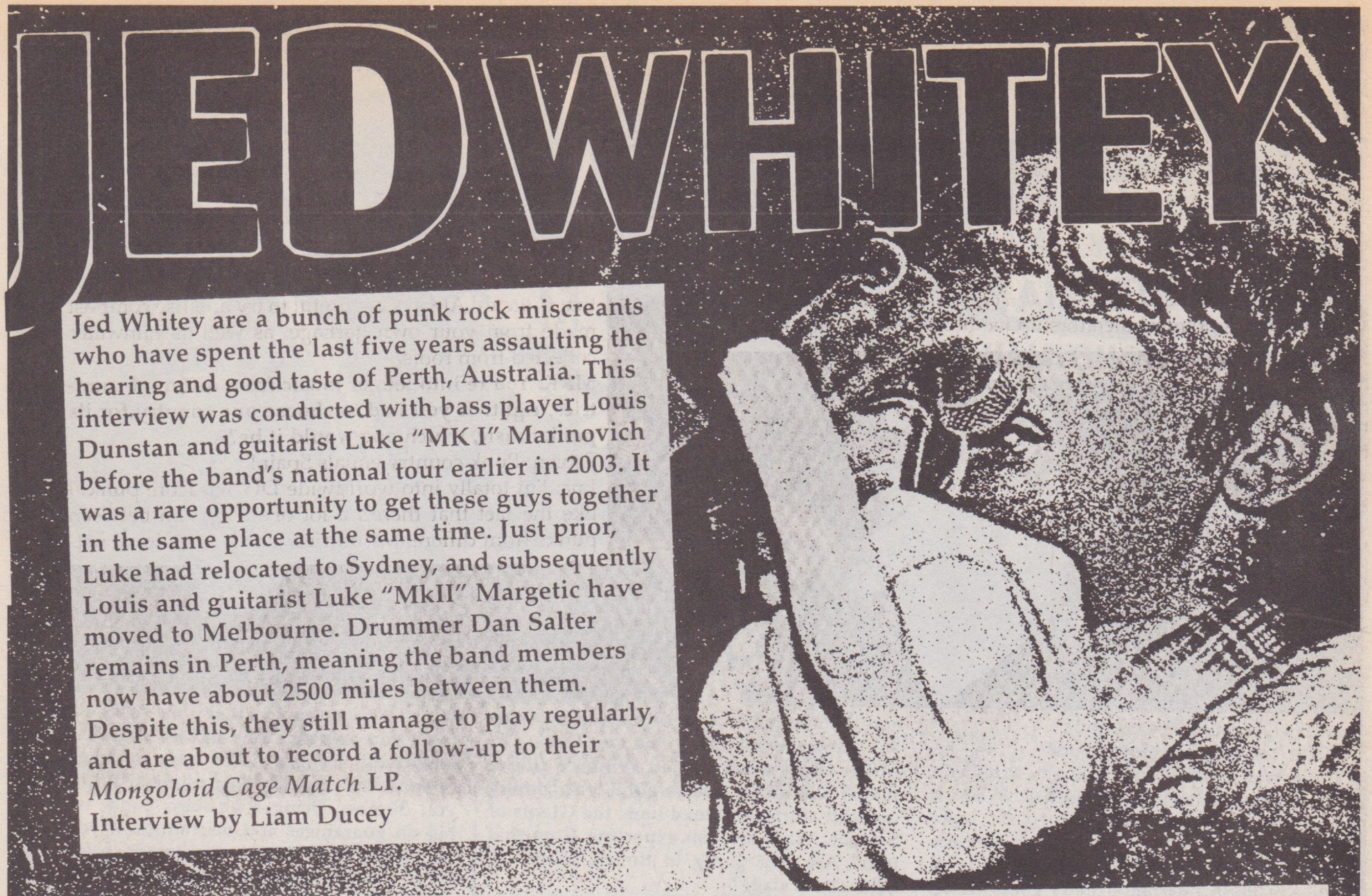
Fabien: We are able to know/learn almost everything as long as we don't believe mainstream media. What's scary is how mass media is feeding us *fear*. Fear of your neighbors, fear of different people, fear of foreigners; it divides people. That's my main criticism towards mass media; it's pulling people apart.
Luc: That's one thing punk has taught me is to question everything and not believe all the shit we're being fed on TV. Just look at the recent Iraq war coverage in the US media; it was covered from one side of the fence only. This is *not* news anymore. This is *propaganda*. It seems that the US and western civilization as a whole, is turning into an economical dictatorship led by multinational corporations.



People should try to educate themselves on their own as much as possible. Read books and always question authority.
MRR: You also have a few songs about skateboarding. Is it something important for you? What do you think of skateboarding nowadays?
Fabien: Skateboarding was part of my daily life, a few years ago. I like to think that I still skate and that I haven't quit yet. Even though, I only skate once every six months or something.
Luc: Fabien and I used to be skaters. I haven't really skated in the past couple of years though. I'm getting old and my bones can't stand the pain anymore. Skateboarding today doesn't appeal to me at all, it has become the huge commercial farce we all know and hate. To me, skateboarding has always been linked to hardcore punk. It comes from the streets and I can't see it any other way. Skateparks are built to keep you in line. I got into it because there were no rules, and every single wall or set of stairs was good for skating. Most importantly, there was nobody to tell me how to dress. Our song "Reclaim the Streets!" is about this.
MRR: You're pro-skateboarding and you're pro-bike too, right? Don't any of you have a car? Would you like cars to be illegal? What are all the bad things about cars?
Luc: I'm the only one in the band who doesn't have a car! Actually, we focus on the fact that it's totally stupid to drive a car in the city. We encourage people to use public transportation and non-polluting forms of transportation, bikes, skateboards, and walking, as much as possible.
Fabien: Try to imagine all the left space in a car free city! No parking lots, no big roads. I work as a landscape architect/urban planner and it's so hard to get the message across. Cities like Bordeaux, where we live, are getting larger and larger. Public transportation can't solve it all now. People are afraid of big cities, by courtesy of media brainwash. They tend to leave city centers and live in the suburbs. Trying to design more peaceful and attractive cities is part of my job as an architect.
MRR: In one of your songs, you're encouraging people to have their own (positive) farm; can you tell us more about that? Do you have any advice to people who might want to start their own garden?
Fabien: Gardening is one of the coolest things to do on weekends, especially with friends. My hint as a gardener is to start with "easy to grow" vegetables like pumpkins, potatoes or radishes. Then you can move on to spinach, tomatoes, carrots, and zucchinis. It's not that difficult! Always be careful to try and use compost made from your own garbage, as well as rainwater collected from roofs.
MRR: You're into lots of music from different countries, right? If you had to choose one country for its punk music, which one would it be?
Fabien: Punk country equals Spain!
Luc: I'm totally into worldwide DIY hardcore punk. I like the fact that there's a lot of interaction between punks from different countries. The international network is inspiring and empowering. Every scene has its specific sound. I'm a sucker for Japanese and Scandinavian (especially Swedish) hardcore, but I do listen to a lot of bands from everywhere, really: Italy, UK, Brazil, Spain, and Denmark. Portland, OR has proven to be one of the more active scenes in the US lately.
MRR: Can you tell us about your activities besides the band?
Fabien: I work as a landscape architect and town planner. That's taking a lot of my time since I have to work out my own business. Otherwise, I do a little gardening, I'm politically active, and I like to travel.
Luc: As far as hardcore punk goes, I play drums in another band, Daymare. I run a DIY label/distro called Ratbone Records and I make a short newsletter, Kängnäve. Erik belongs to the Mankind collective that puts on hardcore punk shows in Bordeaux. Grzes has his own portable studio and records a lot of local bands.
MRR: What are your plans with the band?
Fabien: I'd love to do a small Spanish tour. I'd like to play again with Shikari from Holland. I'd like to play more shows dressed up in fancy costumes, and hopefully release a 10" someday.
MRR: Thanks for answering my questions and hope to see you soon on stage! Do you have any closing comments?
Fabien: Go vote Bush Jr. out!
Luc: Listen to Discharge.

Face Up To It, c/o Luc Ardilouze, B.P. 11, 33023 Bordeaux Cedex, France

JED WHITEY



Jed Whitey are a bunch of punk rock miscreants who have spent the last five years assaulting the hearing and good taste of Perth, Australia. This interview was conducted with bass player Louis Dunstan and guitarist Luke "MK I" Marinovich before the band's national tour earlier in 2003. It was a rare opportunity to get these guys together in the same place at the same time. Just prior, Luke had relocated to Sydney, and subsequently Louis and guitarist Luke "MkII" Margetic have moved to Melbourne. Drummer Dan Salter remains in Perth, meaning the band members now have about 2500 miles between them. Despite this, they still manage to play regularly, and are about to record a follow-up to their *Mongoloid Cage Match* LP.

Interview by Liam Ducey

MRR: You guys have a shitload of releases coming out, what's up with that? Are you guys getting popular?

Louis: Well, we've only got one coming out, *This Machine Kills Hippies*, which is a 7" coming out on Busted Heads and Cage Match Federation in Sweden. It's got the fast songs from *Mongoloid Cage Match*, and our cover of Black Flag's "Jealous Again."

Luke: Actually, we have a split 12" with Career Suicide coming out as well.

MRR: Are you afraid this is going to give people the wrong impression, because you're not strictly speaking, a hardcore band.

Louis: Well, we're not exactly a hardcore band, but our tempos are pretty fast, too fast to call us a straight up rock and roll band. I can only see it getting faster and shorter. So it's not about giving any kind of impression whatsoever, I don't think. Someone just wants to put out our shit, because it's not really available in Europe yet. So really, it's a good avenue to take. It's a good idea to have all those songs on the one EP, because it does cater for the market, and we're a business band. We've always been about the business; we're not in it for the music. So if we can create a great marketing strategy for our music, then that's the way we're gonna go! We want fans that are selling stocks during the daytime, and during the night they're buying.

Luke: Essentially, we're trying to increase our market share of the lucrative hardcore punk stockbroker demographic.

MRR: You recently had an interview on JJJ (Australian national radio station) with Robbie Buck. Am I the only one who thought Dan (Salter, Jed Whitey drummer) was taking the piss out of poor old Robbie?

Louis: Well, yeah. That's pretty much the only thing you can do with that guy. We tried to tell him that, and I don't think he got it. I don't think he knew what he was talking about, that was pretty obvious. If we got another opportunity to do it, I think we could probably make Robbie cry.

MRR: Well, you've had the interview, and JJJ have even played some of your songs. When can we expect to see a Jed Whitey photo shoot in *Smash Hits* magazine, given your newfound popularity?

Louis: Well, Dan has been working on his modeling career. So he'll probably be doing heaps of spreads. Whether it's for *Smash Hits* or *Picture* magazine, I don't know. He might even make it to page three of *Picture* magazine, but you'd know more about that magazine than me. I stick strictly to news and business publications, being in a business band after all. I have a lifetime subscription to *Time* magazine.

MRR: I was speaking to Giants of Science the other week...

Louis: No, you weren't.

MRR: Well, I was. Just go along with me for argument's sake.

Louis: Okay, I'll do that.

MRR: Anyway, I was speaking to their bass player, Matt, and I noticed that their singer Ben has the same last name as your drummer Dan. So I asked Matt if they were related, and if so, which one was the evil twin? He seemed to think Ben was the evil one. Would you care to comment?

Louis: Well, all Salters are evil. It's ancient tradition. In Latin, Salter actually means aggravated, and with a surname like that, you know, they're aggravated, evil. They all fall into the same category really. He's lying basically. He's actually known to tell lies; he's got a bit of a reputation for it actually. For example, he's not actually in the Giants of Science. He's not actually in the band; he's their publicist. He's really good at his job, but you just can't trust him. You should try being in a band with a Salter. Dan's been trying to tell us he's a bloke for years now, and he's not, hence the spread in *Picture* magazine.

MRR: A while ago you guys went on a hiatus after Luke MkI moved over East somewhere. Where did you go, and why did you leave?

Luke: Well...

Louis: Basically, he moved to Tasmania because he loves apples. He likes to eat heaps of apples and get diarrhea. Tasmania is the place for it!

Luke: Us locals like to refer to it as the Apple Isle.

MRR: A couple of zines actually reported that you had broken up; did they just get it wrong?

Louis: Well, yeah. We actually said that we were all broken up about Luke leaving. The band didn't break up. We were just feeling broken. Words can be taken in many ways. You can break something without actually breaking it. You know what I mean?

MRR: Recently there's been a flurry of activity on your website, given that it was in a coma for about six months. Who actually runs the website?

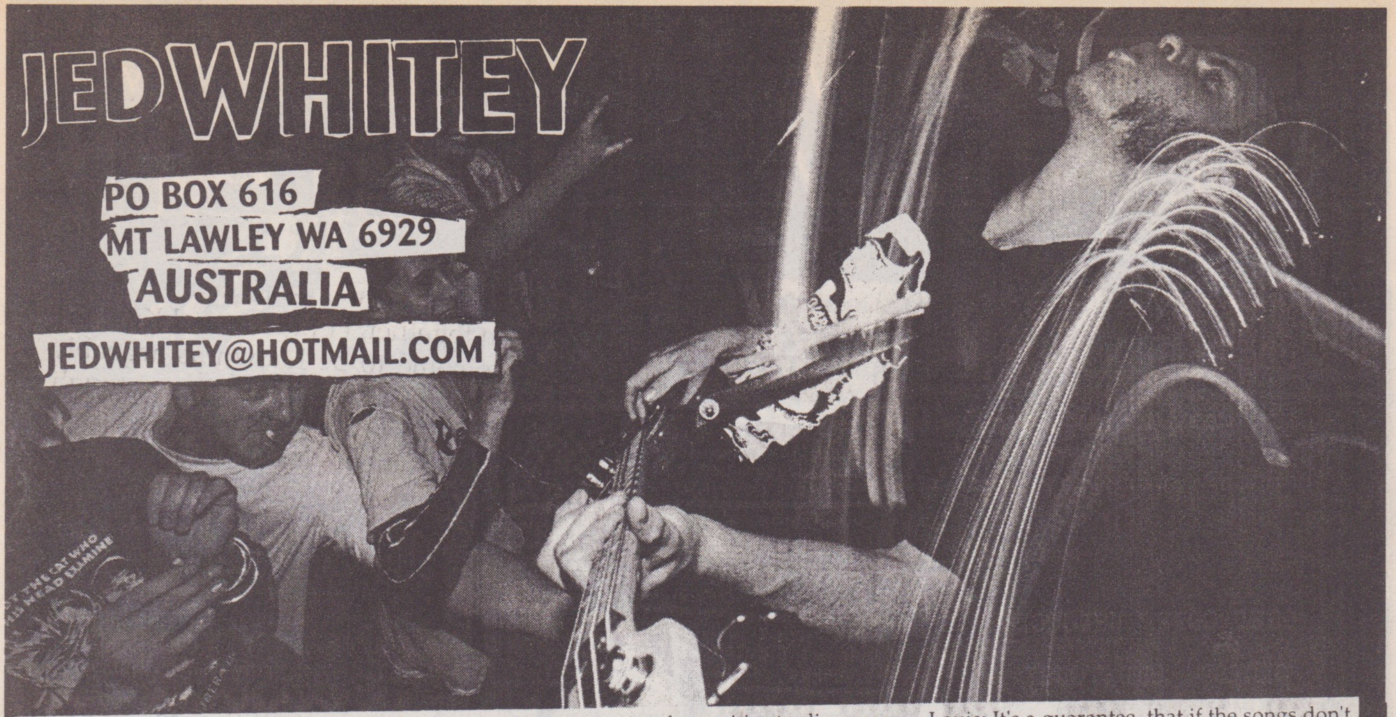
Louis: I think Luke does.

Luke: Yup, that's me.

Louis: I'm not actually allowed to use the

JED WHITEY

PO BOX 616
MT LAWLEY WA 6929
AUSTRALIA
JEDWHITEY@HOTMAIL.COM



internet, because I'll go to jail.

MRR: You and Pete Townsend?

Louis: Well, he did it first. Actually, to tell you the truth, I've never even used it. When it was first invented, I got warned. So Luke does the website. I don't want to go on there and find out, you know? My mum reads all my e-mails to me. She's pretty cool. Mums are actually pretty cool in general. Is your mum cool? I notice she hasn't been to any gigs yet.

MRR: Dan's actually met my Mum.

Louis: Really, because if he told me that, I wouldn't believe him. They're evil, the Salters, you can't trust them.

MRR: On your latest release, *Stripped Down, Fuelled Up*, I noticed the cover features a great deal of cartoon boobs. Was this a marketing ploy by the band to get more people to buy the album?

Louis: Well, Out Of The Loop records put that out. All we had to do was contribute the songs and agree to have cartoon boobs on the cover. The guys from Out Of The Loop have never seen boobs before, so they just wanted to see some. Personally, I think if you've never seen boobs you should just go to TAFE, take an arts course, and draw naked people. Most people don't think of these things, but we do. Our idea for the album cover was much better. Instead of cartoon boobs, we had real ones. In fact, we were just going to have one big boob on the front. And the inside cover was going to be a spread of Dan, with tits. Or with boobs, I should say. We can't be politically incorrect; we're not that kind of band. You can't run a good business and be politically incorrect. We're a business kind of band.

MRR: Do you think you're eventually going to branch out into a new form of music and call it business core?

Louis: Well, yeah. That's actually a good point. I don't think anyone has actually pioneered the business element in the music, so I think we'll do it. That's a really inspiring idea actually.

Luke: I think that Dow Jones and the Industrials had the right idea. You know, kind of combining an interest in punk rock and the international securities trading market. But we're taking it to the next level.

MRR: Okay, what are Jed Whitey's future plans? Obviously you've got a tour coming up with aforementioned liars, the Giants of Science. What are you expecting from that tour? Are you going to thrash Giants of Science off stage?

Louis: Well, because Ben Salter is coming across, expect heaps of lies. Actually, it could all be a hoax. They might not even be coming over. I tell you, you have got to watch out for these Salters. They're coming over here, and it's tentative at the moment, but we're probably going to go over there straight after and do an eastern states tour, which will include Brisbane, Melbourne, Sydney, possibly Adelaide, but probably not Tasmania. Too many apples there for my liking.

MRR: Maybe in Adelaide you can beat up a certain zine that said you broke up.

Louis: Well, as a business band Liam, we don't beat people up, we shut 'em down. We're shutting down the fucking lot. Our next album is going to be called *Shutting Down*, and if you listen to it you're finished. It'll be one of those kinds of albums. Satan won't tell you to do it; it'll be the business told you to shut it down. You watch everything crash.

MRR: Have you got any plans for new albums or crazy stuff like that?

Louis: Definitely. I mean, it's going to be hard with Luke living in Tasmania, but he's really inspired by apples. Actually, not only does he get diarrhea from the apples, he also gets songwriting diarrhea. He writes way too many songs, lots of twenty-second blastbeat kind of songs. So expect heaps of songs about John Butler.

Luke: The next album is actually going to be called *Sex Impediment*. It's a concept album. *Mongoloid Cage Match* was a concept album too, but we were the only ones that understood the concept. That's one of the pitfalls of being smarter than your audience.

MRR: Now, I've read that a couple of your new songs will make you dumber just listening to them. Is this a promise? Do we get a written guarantee or anything?

Louis: It's a guarantee, that if the songs don't make you dumber, come and see us and we'll make you dumber. You'll have a range of options, but they're all guaranteed to make you dumber. Being a business band, we're big on guarantees and warranties. If you're not happy with one of our records, bring it back, and we'll make you so dumb that you won't know what the word satisfaction means.

MRR: What's the deal with Luke MkII? Is he permanently in the band now?

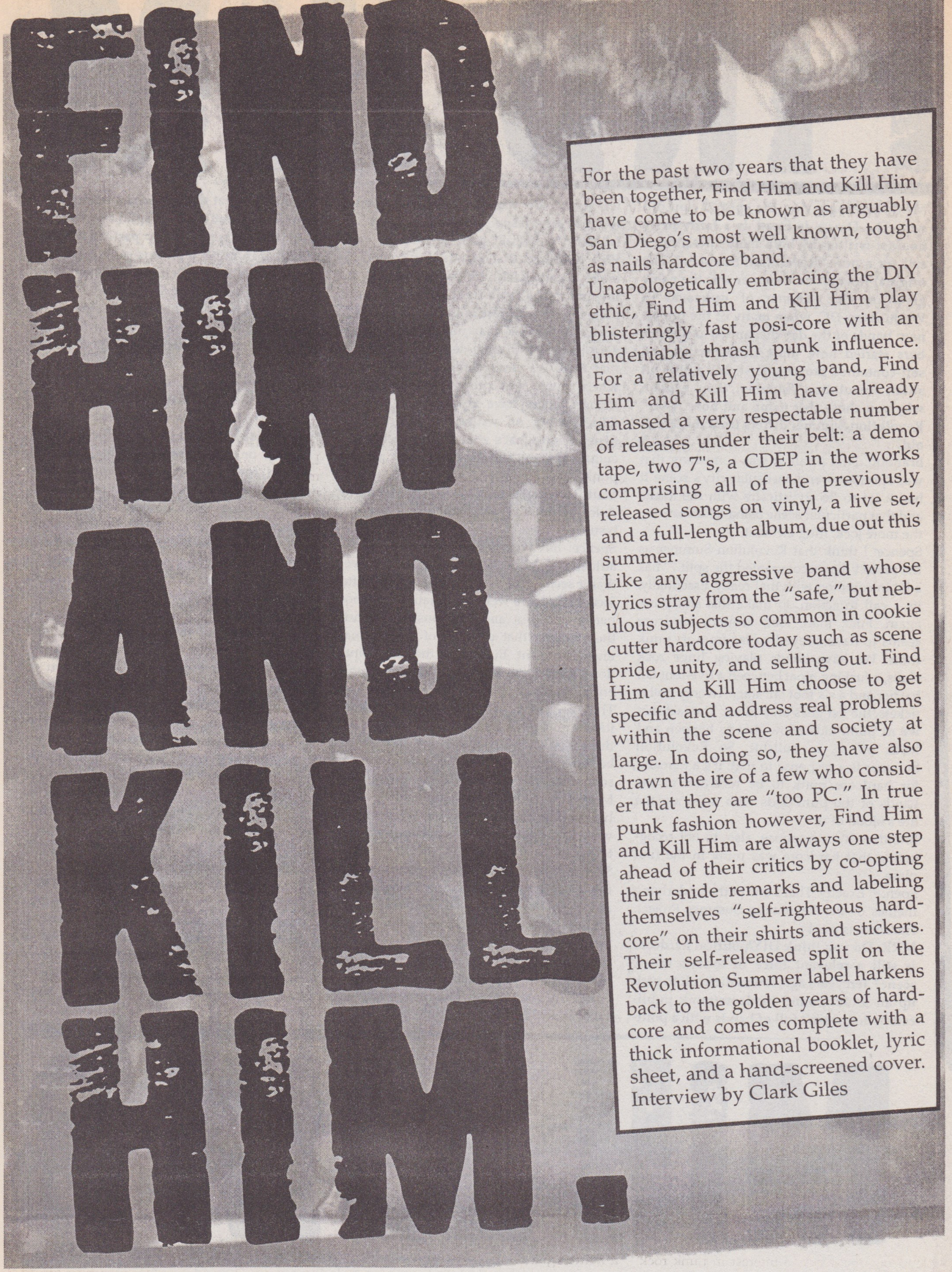
Louis: Yes, Luke Margetic is now a permanent member of Jed Whitey. We're now officially a four piece. He was actually forced to join the band. It was either, join our band permanently or we'll shut you down. We're in the process of shutting down his other band Fourstroke, but it's going to take a long time. This is the first step towards shutting down Fourstroke. It's not like we're stealing him from Fourstroke. We're acquiring him. It's a corporate takeover. You could almost say we're shutting them down. Eventually, we'll put out an album called *Fourstroke*. It'll be Jed Whitey playing Fourstroke songs. Actually we probably won't call it *Fourstroke*, we'll probably call it *Shutting 'Em Down*.

MRR: You're kind of infamous for getting into fights with other Perth bands, how's that going?

Louis: Well, we don't get into fights with them, we just tell them what we think. We shut 'em down. They can't come after us, when they're gone. But we'll never shut down Ten Speed Racer, they're too much fun. They're a whiny indie band. They're still whining, and their guitarist still has that ridiculous online diary. So we're keeping them as our private plaything. You know how you can throw a ball of string to a cat and it will always be amused, same philosophy here.

Luke: Actually, we've moved on from Ten Speed Racer a bit, because we like a challenge. Our next project is the Local Pricks. We're just instigating a bit of industrial espionage at this stage, but you can expect them to be fully shut down by the end of the year.

FIND HIM AND KILL HIM.



For the past two years that they have been together, Find Him and Kill Him have come to be known as arguably San Diego's most well known, tough as nails hardcore band.

Unapologetically embracing the DIY ethic, Find Him and Kill Him play blisteringly fast posi-core with an undeniable thrash punk influence. For a relatively young band, Find Him and Kill Him have already amassed a very respectable number of releases under their belt: a demo tape, two 7"s, a CDEP in the works comprising all of the previously released songs on vinyl, a live set, and a full-length album, due out this summer.

Like any aggressive band whose lyrics stray from the "safe," but nebulous subjects so common in cookie cutter hardcore today such as scene pride, unity, and selling out. Find Him and Kill Him choose to get specific and address real problems within the scene and society at large. In doing so, they have also drawn the ire of a few who consider that they are "too PC." In true punk fashion however, Find Him and Kill Him are always one step ahead of their critics by co-opting their snide remarks and labeling themselves "self-righteous hardcore" on their shirts and stickers. Their self-released split on the Revolution Summer label harkens back to the golden years of hardcore and comes complete with a thick informational booklet, lyric sheet, and a hand-screened cover.

Interview by Clark Giles

FIND HIM

MRR: Accompanying the split 7" you did with The Dream is Dead, is a fairly hefty booklet written by both bands detailing a call for a new "Revolution Summer." The original Revolution Summer was the name given to the summer of upheaval in Washington DC, when many of the prominent bands of the day disbanded and members started new, more introspective and self-contained projects. First, talk a little bit about Revolution Summer, then explain why you chose that name and how "your" Revolution Summer differs from the one of old?

Brandon: First of all, it was something that was specific to one particular city's scene It had a lot to do stylistically with the music and that particular scene being taken over by the more jock, thug element.

Spence: I think that Revolution Summer as the project that accompanied the split 7" has a lot in common with that really. Essentially, its a call to action, to make this shit punk again. Fuck man, look around; hardcore seems to have strayed so far from its punk roots. We have bands playing huge rock clubs, a fucking moat between a five-foot tall barrier and a six foot tall stage, twenty dollar tickets, the list goes on and on. The fact that we as punk kids allow that to happen and leech off us is bullshit. So Revolution Summer is a response to that; it's a demand for hardcore/punk to be returned to the hands of the punk kids who make up the life's blood of it.

Brandon: It's a response, also, to not recognizing that hardcore was punk in the first place.

Spence: Exactly. That's one of the underlying themes of the Revolution Summer Project. Hardcore is punk.

MRR: Do you think DIY/political hardcore is still a relevant force in today's music scene? Ten years ago, it was difficult to pick up an underground hardcore/punk publication that wasn't full of bands with a political slant. Now when a band takes an opinion on any issue whatsoever, they are labeled "political" and defined as such. Will hardcore that stands for something make a comeback, are we witnessing the low point of a cycle right now, or the complete decline of politics in music, period?

Brandon: I think that politics will always exist in music to some degree. I don't think that there was ever a timeframe in music, where punk was predominately political though. There have always been different things going on within punk. I think it depends on what's going on in society and culture at large, and how that plays a role in punk.

Matt: Ten years ago, there was the Gulf-War. A lot of political activism took place as a result.

Spence: But post Gulf War there was such affluence and people were doing so well, that it seems like punk and hardcore shifted focus. Hardcore went on to talk more about personal topics and relationships because there wasn't that urgency of war or mass unemployment. But is this the low point, I don't know? Punk and hardcore are inherently political, just in its independence. There are plenty of bands that say "fuck politics" and I think that there always will be. I think that's kind of a cop out though, just because you don't want to take a stand on something you say "fuck it."

Matt: I don't think that staunchly political lyrics make a band important. Whatever you want to judge a band's importance on is up to you.

Spence: Right, I wasn't saying that in order for a band to be good, they have to sing about politics. It's the fence sitting around critical commentary that I was talking about. Just the same as singing about starving children or nuclear war doesn't necessarily make your band political.

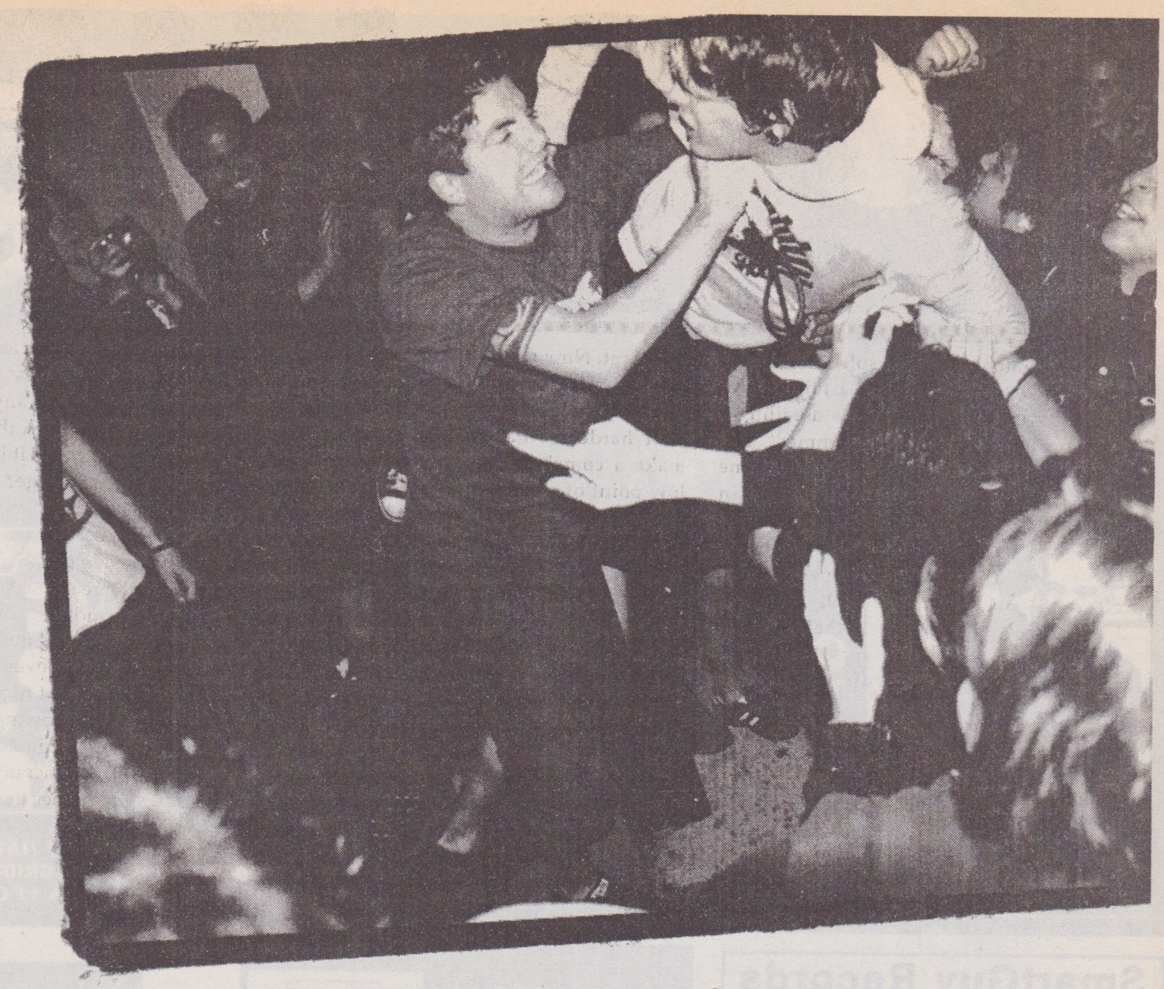
MRR: In your song "Outnumbered," you talk about punk rock kids ganging up against thugs at shows and not letting a few proverbial "bad apples" spoil the show for everyone. Was there any particular group you had in mind with this song (i.e. skins, jocks, nazis, etc.) or is it just a general "fuck you" to bullies at large?

Spence: It's not aimed at a specific group. It's something that I think anybody who's ever been involved in punk or hardcore can relate to. It takes three or four people to ruin a show for a hundred kids. When people are moshing their brains out, going crazy, whatever, that's fucking awesome. That rules. But when people are out to just be the toughest, hardest or just showing up to push kids around, fuck that shit. And if people want to view that song as encouraging violence, fine. Those fucking bullies deserve what's coming to them. I have no sympathy for the asshole that thinks that he can push kids around and ends up getting the shit kicked out of him. So many people had enough of that shit in high school, you know?

Brandon: Exactly. Punk rock was a place for me to escape all that bullshit of "you're a fag," or whatever. Some of my first show experiences were negative, because you go there to escape and you find the same type of jock assholes doing the same sort of shit. The response doesn't have to be violent, but this *is* our fucking scene. This is somewhere we go, to be ourselves, to have fun. If somebody is going to come to try and ruin it, they can get the fuck out. And yeah, it is kind of by any means necessary. It doesn't take much to intimidate those assholes. A guy can kiss a guy and those pieces of shit run away. It doesn't make sense!

Spence: It's not going to take a hundred kids beating some asshole senseless; it's gonna take a few kids standing up for themselves saying "you need to get the fuck out of here." For the record though, I don't give a fuck how kids want to dance, but it isn't a fucking wrestling match. Let's have some fun.

8 KILL HIM



MRR: I hear stories frequently from message boards about various problems that venues like the Smell and the Che Cafe have with "punks," and I use the term loosely, out there who rush the door, drink in the club, and spray paint graffiti all over the walls. Do kids actually think this is punk? Is this a big problem out there or just a few isolated incidents?
Brandon: I think that's kids playing on the media defined role of what punk's about. It's stupid and those kids are usually the kids who end up dropping out in a year or two anyway. Man, that shit's just pseudo-nihilistic. After the show, they go back to their parent's house.
Spence: It also seems it's the same kids who drink outside of venues, throw bottles at the passing cars, are the same kids who are the first to cry "censorship," when that venue doesn't want to do shows anymore. Fuck, drink if you want, but maybe outside of the venue isn't the best place for that. Use your fucking head.
MRR: That is an interesting point you bring up regarding the media-defined role of what punk is about. With the deluge of popular acts out there nowadays masquerading as "punk," from the six degrees of separation pop-punk band with spiky hair, to the outright bizarre fascination that teen pop singers have had lately with the "punk look." Do you think punk is in danger of finding itself in a completely reactionary position? Has dissent become completely commodified? How is one to separate those who use their bands to sell the proverbial "revolution" and those who use revolution to sell their band?
Brandon: Punk's aesthetic, visually and sonically, loses its impact very quickly. It doesn't have a long shelf life. So when I see bands like Good Charlotte, lampooning what punk once looked like, I'm not going to feel too threatened by it. I know that that particular look means something different now than it did then. Every couple of years, the new generation of punk rockers alters the punk aesthetic, to essentially weed out the posers. In the beginning, there's a core group of kids. As outsiders become involved or more interested, just based on the sound rather than the ethics, those kids who it means something to change it. The dude in the pit may look like a hardcore kid, but because of the fact that he's a racist, or he's a homophobe, or a sexist, he's the fucking poser. Look at it this way: In England, swastikas, safety pins, and spiked hair all were threats. Then posers got involved, the National Front came in and co-opted those images. *So* the true punks altered it. Same thing here. Look at the Los Angeles/Orange County scene from the early 80s. All those kids had to update what they were doing to stay one-step ahead of the surf jocks. It's all about staying one step ahead of the fakes. So do I get pissed when I see Justin Timberlake wearing an MC-5 shirt? Yeah, I do. Would I mind seeing Good Charlotte burned alive at a Great White concert? Of course not, but I'm not going to take this shit as much of a threat, because I know that we'll always be one step ahead of them.
Spence: Punk isn't really threatened by Justin Timberlake wearing an MC5 shirt or by Good Charlotte or A Simple Plan having spiky hair. They are misrepresenting punk, but then again, punk has always been misrepresented in the eyes of the mainstream.
Matt: From a corporation's standpoint, they use rebellion as a marketing tool, because it's enticing. They can call it punk, but everybody who is involved, knows that it's not. But if a young kid gets into real punk bands through those kinds of bands, I guess it's not such a bad thing. Nobody listened to good music when they were ten, you know?
Spence: I think that's a good point. What better way to market a product to young people aside from rebellion? Rebellion, being a natural part of growing up and life, is the best marketing tool ever. It's why kids start smoking.
MRR: What about upcoming releases?
Spence: Next up is a special one-sided EP on Slaves To Darkness Records. In July, the full-length album on Happy Couples Never Last will be out. There will also be a CD coming out with all the tracks from the EP, the split with The Dream Is Dead, the one sided EP, as well as a live set, that will be out in August. There will also be two unreleased songs coming out on the 625 Barbaric Thrash SoCal comp. If you didn't catch the line up in the Max Ward interview, it's fucking great: Youth Riot, Nerd Alert, Out of Vogue, Hit Me Back, Apathetic Youth, and Low Threat Profile. That should be out in March.
Matt: Thrashbot Records will also be releasing a limited cassette-only live set called *Live And Drunk At the Hollywood Bowl*, limited to 20 copies.
MRR: Any issues of local interest out there that you want to discuss here and help get the world out about nationally?
Spence: California won't have any water in about a year. So if people wanted to send us some water, that'd be fantastic.
Matt: Just put it in an envelope.
fhkh@findhimandkillhim.com

SmartGuy Records

The Broke Revue

Oldtime-FutureShock

220-gram vinyl $11.00 CD $12.00

Also Available:

FM Knives
'Estrogen' 7-inch EP $4.60
The Masonics
'Live in London' CD $11.00
Dan Melchior
'This is Not The Medway Sound' LP $10.00
Ludella Black with The Masonics
'The Skull of a Man' 3-song 7-inch $4.60
Sergeants Mess
'When you were mine' 4-song 7-inch $4.60
The Wildebeests
'1996' 3-song 7-inch $4.60
Mickey & the Salty Sea Dogs
'Fresh Fish' 4-song 7-inch $4.60
Dan Melchior
'Instant Love' 2-song 7-inch $4.00

Postage paid in US, everywhere else write for rates.

SmartGuy Records
3288 21st Street, PMB #32
San Francisco, CA 94110
www.smartguyrecords.com

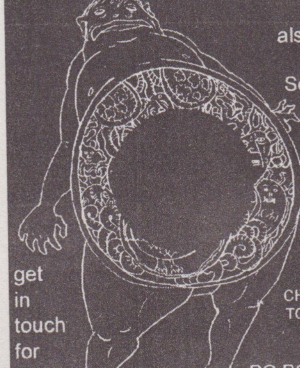
Distribution:
Revolver, Cargo UK, Get Hip, Subterranean

THE WOW

"Come Here"
12" / CDep
UK / EUR / WORLD
£5 / €8 air / $10 air

UP NEXT :

INDICATOR / RADIO ALICE split 7"



also available from
Revelation (US)
Scene Police (Ger)
No Idea (US)
Out of Step (UK)
B Core (Spa)
and loads more

get in touch for trades

WELL HIDDEN CASH OR CHEQUES IN UK £ ONLY TO "HERMIT RECORDS"

PO BOX 309
LEEDS
LS2 7AH, UK

HERMIT RECORDS

WWW.HERMITRECORDS.CO.UK

AGENTS OF SATAN

THE OLD TESTAMENT

West Bay Goatcore! All the A.O.S. studio recordings remastered on CD with previously unreleased material & huge booklet! Grinding Apocalyptic Hardcore Chaos!! **CD $9 ppd.**

HEAD HITS CONCRETE

HOPE, FEAR AND THE TERROR OF DREAMS

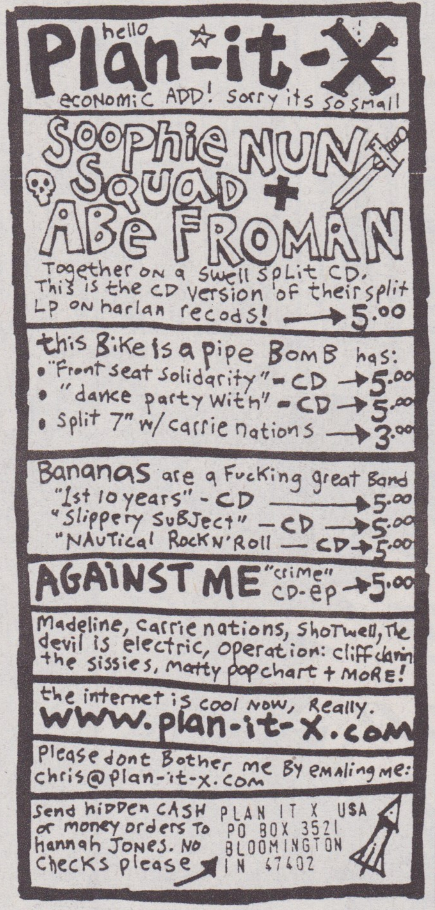
"A definite must have for fans of brutally heavy, technical hardcore/grind! Get this!" *- MRR #239*

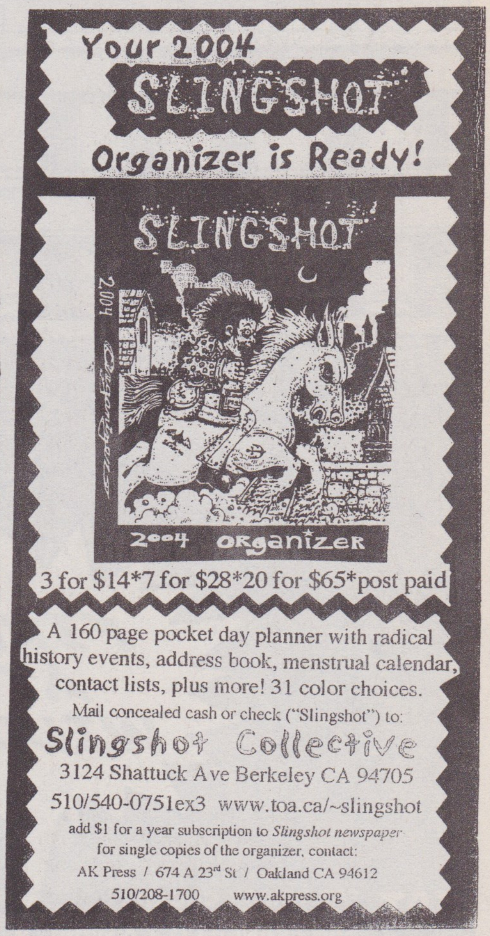
7" $4 ppd.

PO BOX 6162 San Mateo, CA 94403 U$A
Intolerantmessiah.com • jason@intolerantmessiah.com
Still Available : **DEADBODIESEVERYWHERE** CD $9 ppd.
PATHOS CD $9 ppd.
Check site or send stamp for killer catalog of CDs, LPs, EPs.

MARATHON
Songs to Turn the Tide
Ex Members of STANDFAST and DE LA HOYA
As a community we can no longer stand idly by and allow our voices to be muted for the sake of marketability and mass appeal. It is time to once again remember why we are here.
chorus of one"
chno mega-mix vol. 42"
is too shall pass"
red leader records
po box 20836, ny, ny, 10025
www.redleaderrecords.com
If you're not angry, you're not paying attention
MARATHON
DEBUT 5 SONG E.P.

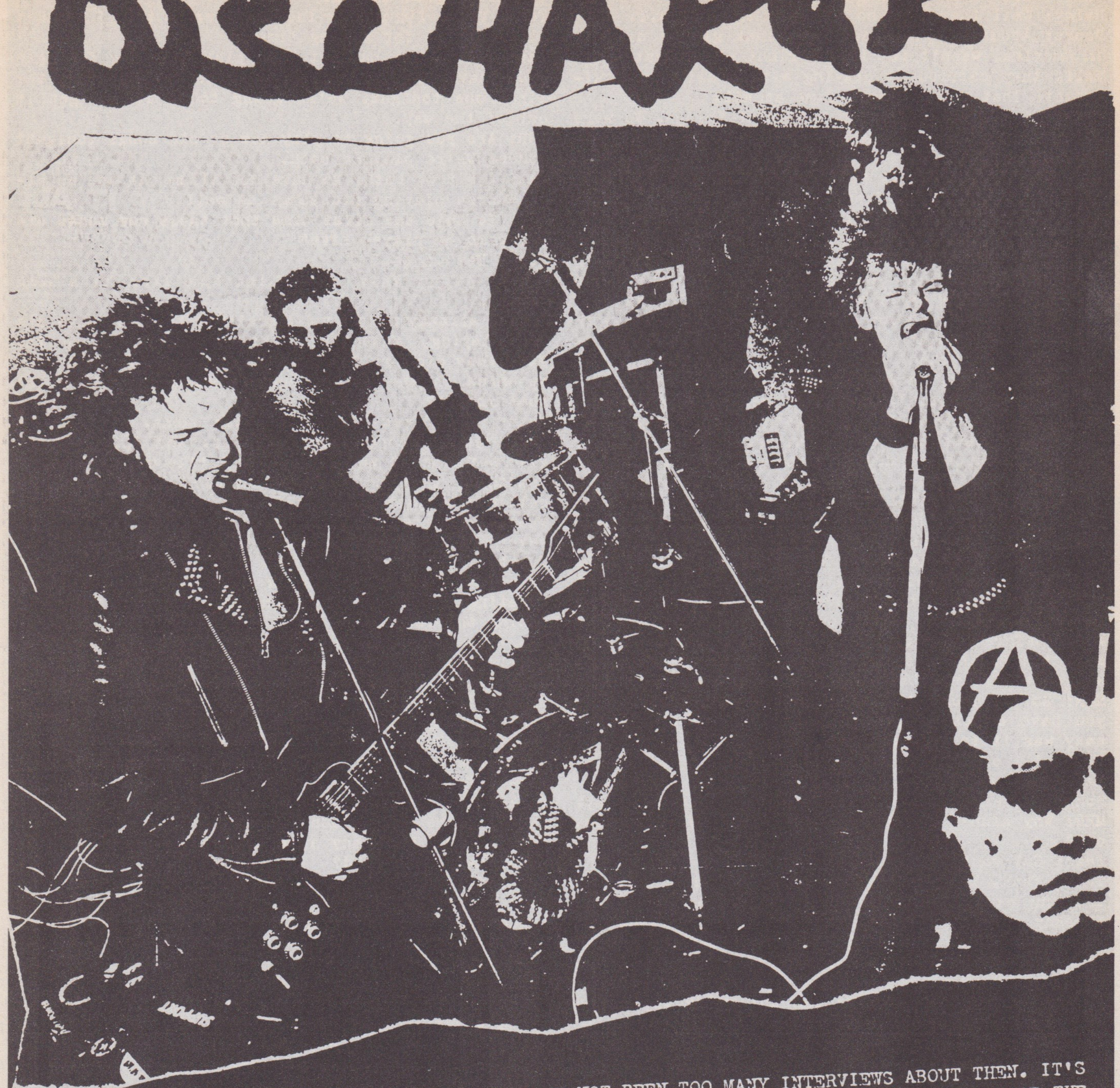
Together we fall
together we fall
DROWNED
"Drowned" cd out now
brutal, emotional
east coast hardcore
www.togetherwefall.com
TWF, 3125 port way Annapolis, Md. 21403 USA
© Fallston records 2003


hello Plan-it-X
economic ADD! sorry its so small
Soophie NUN Squad + ABe FROMAN
Together on a swell split CD. This is the CD version of their split LP on harlan recods! → 5.00
this Bike is a pipe BomB has:
• "Front seat solidarity" - CD → 5.00
• "dance party with" - CD → 5.00
• Split 7" w/ carrie nations → 3.00
Bananas are a Fucking great Band
"1st 10 years" - CD → 5.00
"Slippery SuBJect" - CD → 5.00
"NAUtical RocK N' Roll" - CD → 5.00
AGAINST ME "crime" CD-ep → 5.00
Madeline, carrie nations, ShoTwell, The devil is electric, operation: cliff clavin, the sissies, matty popchart + MORE!
the internet is cool now, Really.
www.plan-it-x.com
Please dont Bother me By emailing me: chris@plan-it-x.com
Send hidden CASH or money orders to hannah Jones. No checks please
PLAN IT X USA
PO BOX 3521
BLOOMINGTON
IN 47402


Your 2004
SLINGSHOT
Organizer is Ready!
SLINGSHOT
2004 organizer
3 for $14*7 for $28*20 for $65*post paid
A 160 page pocket day planner with radical history events, address book, menstrual calendar, contact lists, plus more! 31 color choices.
Mail concealed cash or check ("Slingshot") to:
Slingshot Collective
3124 Shattuck Ave Berkeley CA 94705
510/540-0751ex3 www.toa.ca/~slingshot
add $1 for a year subscription to Slingshot newspaper
for single copies of the organizer, contact:
AK Press / 674 A 23rd St / Oakland CA 94612
510/208-1700 www.akpress.org

THE LAWRENCE ARMS
"THE GREATEST STORY EVER TOLD"
OUT NOW ON CD/LP
SICK OF IT ALL
"LIFE ON THE ROPES"
OUT NOW ON CD/LP
ANTI-FLAG
"THE TERROR STATE"
OUT NOW ON CD/LP
NOFX
"TEN YEARS OF FUCKIN' UP"
OUT NOW ON DVD
INCLUDES COMMENTARY BY THE BAND AND THE VANDALS!
WESTERN ADDICTION
"REMEMBER TO DISMEMBER"
OUT NOW ON 7"
AGAINST ME!
"AS THE ETERNAL COWBOY"
OUT NOW ON CD/LP
Les Toil
FIRE AT WILL!!
FAT WRECK CHORDS
P.O. BOX 193690
SAN FRANCISCO, CA 94119
WWW.FATWRECK.COM

DISCHARGE



EVERYBODY KNOWS DISCHARGE, BUT THERE HAVE NOT BEEN TOO MANY INTERVIEWS ABOUT THEN. IT'S BEEN MORE THAN 15 YEARS SINCE THE LAST INTERVIEW WAS DONE! THIS ONE WAS DONE JUST BEFORE THE FIRST RE-UNION SHOW TOOK PLACE IN PUNTALA FESTIVAL, FINLAND IN JULY 2003. BEFORE THIS SHOW DISCHARGE HAS DONE A EUROPEAN TOUR AND FEW JAPANESE SHOWS IN 1991. THEN IT WAS ? OF THE ORIGINAL LINE-UP. THIS TIME IT'S DIFFERENT! NOW IT'S 3/4 OF THE ORIGINAL LINE-UP THAT RECORDED THE FIRST 3 LEGENDARY EP'S BACK IN 1980!

DISCHARGE ARE 4 TOTALLY DIFFERENT PERSONALITIES. THE DRUMMER TEZZ IS PROVOCATIVE AND SPEAKS A LOT AND HE'S BEEN PLAYING IN TONS OF BANDS. RAINY IS THE TRUE MASTER OF BASS IN PUNK ROCK! AND HE'S VERY SHY AND SPEAKS WITH VERY THICK BRITISH ACCENT. BONES IS COVERED WITH TATTOOS AND HAS A CIGARETTE IN HIS HANDS ALL THE TIME. HIS GUITAR PLAYING STYLE IS SOMETHING THAT PEOPLE WANT TO COPY, BUT CAN'T! RAT CAME TO TAKE CARE OF THE VOCAL DUTIES, SINCE CAL WAS NOT INTERESTED IN SINGING LIVE AT ALL. HE'S ALSO THE VOCALIST OF VARUKERS.

INTERVIEW BY MARKKU.

MRR: When did you play live last time?
Tezz: Well, what do you mean? With this line-up this will be the first show.
Rat: I've never played with these guys so far.
MRR: Well, with Discharge, anyway...
Rainy: Well there was no band for me, for a...
Bones: About 20 years ago. The last gig we did was in America, wasn't it? I left right after that tour. Well, they carried on playing with a different guitarist. That doesn't bother me at all.
Tezz: We all went on to do different things. We were doing Broken Bones (Tezz and Bones).
Bones: You went to live to America.
MRR: Whose idea was it to form a band again in 1997?
Tezz: It was my idea. I came back to England to visit and we all met at a party, and I said that it was about time. If we were gonna finish the band, we should finish it with an album that we all were going to play on together, and put it all right. Because Kelvin (from now on he will be called Cal) had made it such a fucking sham of it; he just dragged with it. Told me to go all glam and all that shit. I couldn't believe it then.
MRR: How was it, to get everybody...
Tezz: It was hard. It took four years. I was living in America and I had to come over for rehearsals, and then I went back and came again, and it was hard. But we made it happen. I don't if you have heard that new album...
MRR: Of course! Brilliant! Excellent!
Tezz: But then, again, Cal fucked it up again with production and shit. I mean he had to have his poshing... He had to have some kind of...well he brought a guy in and he took it over. Our demos sound a lot better than the actual album. Those demos are a lot better. I put the demos out all over the fucking world before the record was even ready. I was on tour with the Business in the USA and I must have given at least like 60 CDs away on that tour.
MRR: So who made the songs for the new record? Did you have a lot of pressure while doing those? How easy was it to compose those songs?
Tezz: All of us were doing songs.
Rainy: It was easy.
Bones: After we had done the first one, it was easy.
MRR: Why didn't you do any gigs when the album came out?
Tezz: Cal wouldn't do any.
Tezz: Yeah, he kept playing with us and he told us that he was going to do something. Actually I had already contacted Rat. I kind of knew it that Cal wasn't going to do the shows. I was just happy that he was ready to do the recording, I didn't even question that.
So was it obvious that he was not going to do any shows?
Tezz: Well, no...
Bones: ...because he kept saying that he would.
Tezz: We even shook hands on it and we were ready for it. And if I saw him now, I'd tear his dress off.
Rat: Now we've had five practices where I've been in.
Bones: In five years (laughter).
MRR: Was Rat the obvious choice for the vocals?
Bones: Yes, first choice.
Rat: You know that Varukers is the same sort of style. I mean Discharge influenced Varukers and lots of other bands too. So it was very obvious...
MRR: Is Rat in the band now? Are you planning to do more recordings or more touring with Rat?
Tezz: Yes, yes, we are going to do it all with him.
Rat: I'm in (cheering like a maniac!)
MRR: Are you scared because of the show?
Rat: Yes, I'm a little bit nervous. I've done Varukers for 20 years and it's been really easy. But now I'm doing something new for me-it's a challenge. I'm excited about it. Now that I'm going to stage with the microphone, I'm going to be very nervous, which I haven't been for long time. But that's just good. I'm going to give my best shot and I hope that everybody goes mental!
Tezz: Yeah, I'm pretty fucking nervous too. I haven't played drums for a long time
Rat: These guys haven't been playing a gig for ages and I haven't been playing with them at all. It's the first one tonight. We're going to do it and get it out of the way.
MRR: Are you going to play new or old songs tonight?
Bones: We're playing both.
Rat: A bit of both. We have new album out and we are of course playing old songs as well.
MRR: Is this the first time that those new songs are going to be played live?
Tezz: Yes it is.
Bones: As you know, it's first time live for a long time...
MRR: I already mentioned the albums that you guys are not playing, *Massacre Divine* and *Shooting up the World*-how did you feel about those records when they appeared in the record shops? How did you feel at that moment?
Tezz: Well I was busy with other bands, so I didn't care really. Bones was busy too. And Rainy didn't give a fuck. Cal was in his own little world. He took something that he couldn't handle. He dropped the ball and he picked it up. He was an outsider anyway. When we started the band for the first time he was never involved with the band. I was the singer in the first line-up...
MRR: How much do you think Mike Stone was part of creating the sound of Discharge, since he was producing the records?
Tezz: The sound was already there, all you had to do really was to sit down behind the desk and twiddle some knobs. I don't have anything bad to say about Mike Stone. He gave us our first break.
MRR: Is Clay Records still going on?
Tezz: No. They sold out to another label and then again they sold out to...
Bones: To Sanctuary.
Tezz: They shelved us. The record is not out in the shops. There are no ads for it.
MRR: Do you have any idea how many copies the new album have been sold?
Tezz: No. We didn't even talk to the label. Cal took care of that. It was his deal. He was living in London.... What he was doing there? No one knows. Not even his parents knew what he was doing. He had no contact numbers.
Bones: No address, nothing.
Rainy: Whenever we needed to contact him, we just had to wait until he contacted us.
Tezz: We only knew he was dealing drugs and...you know...singing in a pink microphone. It was just really hard to track him down.
MRR: So do you know how much the early records like the *Hear Nothing..* LP have sold in total?
Bones: Lots and lots.
Rainy: I can't say any numbers really, but I know it's a lot.
MRR: Did you get royalties from Clay Records?
Bones: No. We lost a shitload of money at that time.
Rainy: When the album came out there were not really very many distribution companies for it.
Bones. There was Pinnacle, wasn't there? And they kept all the money and they lost all the money after that. So we never really got any money off the album.
Tezz: How convenient.
Rat: It's always the band that has to suffer. There's always some fucker in the back that is making all the money. It's the bands that should make the money,

because they are writing the songs. That's what pisses me off about punk rock scene. Everybody's saying that you should have lots of money by now. But it's some bloke, some businessman that has been putting the record out, he's making all the money. The band should be doing that. They are sweating their bollocks off...

Tezz: That's pretty much the way it's always been and probably the way it's always gonna be.

Rat: You know that we are never going to make loads and loads of money. With Varukers I've got older and wiser and found good labels to put the records out.

Tezz: The thing is that now we can actually take it to ourselves and put out our own records. We've already got an established name. The record just needs to get distributed.

MRR: Do you feel you have responsibility in being Discharge and in doing things since your music has been inspiring so many people?

Tezz: No, we don't look at it like that. We just... Well, that's probably why we haven't got attitudes and we don't care about it. We just did what we did. We didn't have any aspirations of what we were doing. We didn't think about it in any large way, that it was gonna do anything to anybody. We just did what we did because we enjoyed doing it. The whole punk rock thing was the thing back then. It was great! Anyone could just start a band and go out and do gigs. It was great! What else do you need? You were living on the dole anyway, so what else was there to do than play with your instruments and go on and fucking show off!

MRR: When did you actually start playing?

Tezz: That's a bit hard to say... 1976.

Rainy: Yes, at the end of 1976 or beginning of 1977.

Tezz: It was pretty early. We were doing gigs with all those classic bands like The Damned, The Clash... all those bunch of sick old fuckers...

MRR: Didn't you have two guitar players in the early days?

Rainy: Yes we had.

Tezz: Yes, Rainy was also playing guitar back then. We had a fruitcake on bass and skinny old drug dealer on drums.

MRR: Wasn't his name Hacko or something?

Tezz: Oh yeah, Hacko! Worst drummer you could ever imagine! The worst!

MRR: Was that the reason why you started playing drums, then?

Tezz: Yeah, he left and we couldn't find a drummer. So I said, I'll fucking do it. I had no idea how to play drums, but I just picked it up. The next thing I know we had *Realities of War* in our hands. Then again that drumbeat started off a different thing all together. We got the D-beat and all that.

MRR: Did you invent it by yourself, or...

Tezz: Yes.

MRR: Didn't you have some recordings before *Realities of War*?

6Tezz: It was not the best. But the local kids loved it. It made us some kind of local heroes. Basically because there were absolutely no other bands whatsoever.

MRR: Do you still have the tapes, and are you planning to release them someday?

Tezz: I know it's out there in the States. Someone tried to stab me for it. Some kid in... Where was that Kurt Cobain motherfucker from?

Rat: Seattle.

Tezz: Yeah, Seattle. I was there with The Business and some motherfucker came up to me and told me, I got your demo tape, and got emotional and all...

MRR: Besides the D-beat thing, Discharge is also known for that typical black and white artwork.

Tezz: Most of that is done by Rainy.

MRR: So you are responsible for the artwork then?

Rainy: Yes, that's right. I did most of the record covers and all that.

MRR: Where did you get the inspiration? All of them definitely have the same style, with powerful images. Lot of people has copied the style after you.

Rainy: We did it because it was relevant to what we were doing. Relevant to the lyrics, etc.

MRR: Is the *Grave New World* the last thing you recorded with Discharge?

Rainy: Right. And I left the band pretty soon after it.

Tezz: That was the beginning of the end right there.

Rainy: Right. I felt isolated you know. And I haven't been in bands since.

MRR: Then you must feel quite strange now being in the band again?

Tezz: Getting used to it...

Rainy: Well, it's not easy, because it's quite a while since I left the band. But I kind of just fell back in to it. You know it's not like your best cardigan, it's...

Tezz: Just put it back on!

Rat: Fits like a glove.

Tezz: I wish I knew what my fucking cardigan is doing tonight. I feel like my cardigan is losing its arms tonight.

MRR: Where did the legendary logo come from?

Tezz: Do you mean the writing? He made it up (Points at Rainy).

Rainy: Did it just by hand with a pen.

MRR: Did you use John Heartfield images with permission, like the dove on the *Never Again* cover?

Rainy: No, we didn't ask permision.

Tezz: We haven't been sued yet.

MRR: That was the next question. Well, maybe you can use Christian Dior, since the company has used your logo in one of their ads.

Rainy: Really?

MRR: Maybe you can get free perfume. You mentioned heavy metal and Black Sabbath. What are the best heavy metal bands?

Tezz: Ever?

Rat: Motörhead got to be the top.

Tezz: Heavy metal got that 80s fucking...

MRR: You didn't like much about that speed/thrash thing?

Tezz: It just became this big cliché. Everything just followed the same suit. It's still actually the same way now, even with death metal and it's all so much the same. You just get some fuckers who sound like Satan and get them up on stage and they play as many old metal riffs as they can.

MRR: What about the punk music then? What are your all-time favorites? The good old ones?

Tezz: Oh yeah, all the classic bands. Except the Clash. I never really liked the Clash. I considered them "queers." They had couple of nice songs here and there, but...I never really liked that Mick Jones fucker. I'd like to wring his neck.

MRR: What about the hardcore bands?

Tezz: In England it's hard to say. I lived fifteen years in America and played in a lot of classic hardcore bands. And I was even a guitar player for Ministry for four years. I did three records with them too. And that thing with Jello Biafra, what the hell was that thing called...

MRR: Lard?

Tezz: Lard, yes. I did that too.

MRR: You also played in Battalion of Saints?

Tezz: Yes. I was the guitar player. It was around '94 or so. I was in UK Subs from 1984 to.... I played every instrument in UK Subs, I loved the band. It was so easy. Good money too. I did a reunion tour in 1994 and I did Battalion of Saints right after that. We actually recorded the single in middle of UK Subs tour. Then I toured with them (Battalion of Saints). Then I went on tour

with the Business and I left Battalion of Saints and joined the Business. I've been doing a lot of on and off stuff with them...

MRR: Is Discharge now the band you are all concentrating on?

Everybody: Yes.

MRR: Do you have some plans to go to studio with this line-up?

Tezz: Actually we are just trying to get some gigs under our belt right now, so we can re-establish ourselves.

MRR: Do you have any plans for the new songs already?

Tezz: Some of the songs on the new album were made with a different style than ever before. Since I have learned how to play guitar, I would also bring ideas back from America, on my way back from there. Then we'd sit back and I'd show Bones my ideas. But he can't play the same style as I do and I can't play the style he is playing. So he would hear what I had in mind, but he would do it with his style of playing.

Rat: This new record is what Discharge should have done after the *Hear Nothing...* LP. That's my opinion.

MRR: To me it sounds like it could have been released after the *Warning* 12" or something.

Tezz: But then again, it has some fucking goofball production. It was all screwed up. We should have just put out that demo. But no, Cal wanted to make it sound like some fucking ZZ Top album.

Rat: You can just hear the guitar.

Tezz: The mixing leaves me and Rainy out. As soon as he kicks in, that's it. But the demos are a lot better. Cal didn't want to sing all the lyrics on the demo, because he knew that I was going to give the demo away.

MRR: So now you can bootleg your demo and make it a CD.

Tezz: I already did. I didn't sell them, I just gave 'em all away.

MRR: So will this new record ever be on vinyl?

Tezz: I doubt it, unless another label picks it up.

Rat: Sanctuary owns the record.

Tezz: Yes, they own it and they fucking shelved it. They fucking put it in a fucking cabinet somewhere.

Bones: They have released the whole back catalogue again, but they haven't done shit to the new album.

Tezz: And when you go out and buy the CD it's like 13 pounds. Who's going to pay 13 pounds for it? And it's not even an import or anything.

MRR: Isn't Sanctuary owned by the guys in Iron Maiden?

Tezz: Yes, they own it. Bunch of fucks. They have all Motörhead, all their back catalogue. They have all the good stuff.

Bones: They've paid millions of pounds for all that shit those bands have done. At least we didn't get any money.

Rat: If we get some new songs together and make a new album and I'm doing the singing, then we'll go to some decent punk label and put out a new album. We can leave all this shit behind us then.

MRR: Yep, get the album out there with a decent price.

Tezz: Our big mistake was that it was out of our hands. We signed it, well had already signed it way

before, because we were sold with the label. The whole Clay had been sold.

Bones: A couple of weeks before the new record was supposed to be out, we heard that the whole label had been sold and we were on Sanctuary now. I wouldn't feel bad about it if I didn't put any effort to it. But we've been doing this new album a long time.

Rat: Exactly. The only thing we want to do is to go out and play. There are all these big gigs being arranged. A big tour would have been... we don't have time or the money for it.

Tezz: And we kind of screwed up on these big festivals. We were not ready, because we didn't get together and start practicing earlier. It was too late. We were waiting for Cal and we didn't have a way to get a hold of him. I had to wait for him to call me and he told me that he wasn't fucking gonna do it. Ever since we finished the new album it's been like that. Even when we did the demo we wanted to do gigs and he kept saying... Well, he just wouldn't say no... Let me think what were the words that he was using... He had all these...

Bones: Commitments

Rat: All this just proves that this band is not just one person, it's not just him. We've got three original members here. Why should only he get benefit for all the hard work they've been doing?

Tezz: He even segregated us from the record label. He was putting himself between us and the record label. But it was like that even with Clay Records, wasn't it.

MRR: Do you have any expectations for all these shows that are coming up now? What do you think people will say about Cal not being there?

Rat: Tough shit. He doesn't want to be here, so he's not. I am. I'm doing it. Like it or leave.

Tezz: He (Cal) was never really a social person. He would never talk to the fans or anything like that.

MRR: Didn't you actually have a time in the 80s that you didn't want to do any interviews at all? Why was that?

Rainy: Yes.

Bones: We did an interview and it all got turned out to something else. I only did one interview for the *Sounds* magazine. Never did another one after that one. Me and Rainy didn't do interviews after that one.

Tezz: The band never really had any illusions. None of us ever had any silly ideas of being a famous rock star or what ever you want to call it. I'd like to consider us as innovators. We were innovators of a style of music.

MRR: That's a fact. The whole Tampere hardcore scene owes a lot to Discharge.

Rat: We started playing faster and faster after hearing Discharge. I'm influenced by Discharge myself.

Tezz: Not many people can say they did that. No one will ever take that away from you. You will take to the grave with you. You were an innovator and you can still be an innovator. All that makes me happy.

IMPRACTICAL COCKPIT

One of the perks of working in an Arabic restaurant kitchen was the constant accompaniment of Arabic music from the last forty years. I showed up to work tired on a Sunday and the head cook put a tape on. The volume was low so it took awhile for me to notice what he was playing, I thought 'What the fuck! Is he playing Flipper?' Then I realized it was the Impractical Cockpit tape I'd left at my tabouli workstation. The dishwasher promptly shut it off, and the cook smiling, asked me, "Is this your tape?" I said yes. "Are they your friends?" yes. "What is that girl so angry about?" he asked. That girl is the male guitar player Dan Beckman accompanied Andy Neubauer (bass) and Don Godwin (drums), and they only sound like Flipper if a 50 year old Syrian cook is playing them in a kitchen.. After a scarily drunken evening where they rocked the Trumbullplex Theater here in Detroit, I interviewed them in my back yard. Former guitar player Stella (who quit and promoted herself to roadie) presided over the affairs.

Interview by Icky A.

MRR: Did you ever tell your mom the name of the band?

Don: I did, there was a long pause on the phone after I said it.

Andy: We get so many negative and confused reactions to the band's name, y'know? Maybe we should simplify it for other people's sake.

Dan: Like, "Duh duh duh."

Don: My favorite is trying to book a tour and the little noise or snort someone makes after I tell them the name of the band.

Dan: Some people just figure out right away that we're perverts.

Dan: We sent out like 50 tapes on this tour to try and get shows. People hear the tape and they don't know what to think necessarily, they just know it sounds fucked up, and they put us with the weirdest bands in their town. With their best friend's brother's weird project, or where this guy plays John Denver songs on the xylophone.

Don: People bring projects out of the closet

Andy: It's true, it's so great

MRR: Do you think more of that's happening?

Dan: Well, it was always happening. I guess people get discouraged easily when they make music that doesn't fit somewhere, so sometimes they kinda keep it to themselves. Andy! Don't go to sleep.

Andy: I'm not sleeping, I'm just

still thinking two questions back.

Dan: Which one are you on?

Andy: "Did you ever tell your mom the name of the band?" What kind of question is that? And I think we strayed from it pretty quickly.

MRR: Are you guys a punk band?

Dan: Fuck yeah.

Don: Punks come to our shows and dance or whatever.

Dan: We're punks. Some of the best punk bands have played music that doesn't sound like other punk bands.

MRR: Like whom?

Dan: The Big Boys or the Minutemen or the Slits. I'm not saying that we're as good as any of them, but we try to make our own sound, we try to sound like us.

MRR: Why do you guys bother to play in a band, go on tour, and pay gas money, besides that it's fun?

Don: I guess in some ways it's about expression. Then you're on the road and you're drawn to that by seeing old friends that you've known for years that are all spread out. It is so awesome to get inspired by everyone every day for two months.

Dan: You get to meet people you would never have met otherwise. It's good to see what other people are doing in other parts of the country, the music they make at their spaces or houses or whatever. Seeing how people overcome the obstacles that are around them, what they make out of what they have. It feels good to share what we do with them, whether or not they like it. Y'know, get people dancing, talking.

MRR: You think it's been worth it?

Don: Well, it's cool because it's definitely a two-way street. Every time I've gone on tour in my life, it's been a complete upheaval: quit the job, move out of my house. If your gonna tour for two months, you can't rely on too much stability in your life. We don't have shows every night, but we have friends all over that'll put us up for a couple of days. That's great; it's great to not have to sleep in the van all the time or think we have to get a motel room or something.

MRR: But you guys play in plenty of places where you don't know anyone, don't you?

Dan: More often then not, on this tour we've played in places where we don't know anyone. We've been trying to keep the drives in-between really short, so we were really looking for places to play where we've never heard of anything going on. It seems like we're usually better-received in small towns or smaller scenes.

Andy: I don't think you can say what's gonna make a show good or what makes us better received. It's something I've never understood. When it does pan out, it's really satisfying, and when it doesn't it just rubs in how it could be. Some shows we could've played a half-hour earlier or later and had a totally different reaction. You just can't say. Any crowd of people, of young people, is gonna be volatile and unpredictable.

MRR: But you mostly play in New Orleans, where people are gonna have expectations cause they know you.

Don: Yeah, but we're really casual there. There were shows at the place we were practicing, so every time there was a show we'd just be the first band. It had never really been like that before; it was fun, because we didn't really give a shit if people showed up. And then all these weird young kids started showing up a lot. The kids were in that band, Eat a Bag of Dicks.

Stella: I saw them play in the suburbs once. They'd play really heavy music, faster and slower hardcore parts, with so many singers. People singing into their shoes, grabbing shit off the ground and singing at it, like that hardcore growl, and loud! You could hear it without mics. People were freaking out, rolling around on the ground.

Dan: That was the show where they opened for the Fleshies, and the Fleshies said they felt lame even trying to go after those kids cause they were so fucking wild and amazing.

MRR: You guys would go on after anyone.

Dan: Oh yeah, we'll go on after or before anybody; we're like the janitors of rock, we play last all the time. People put us last and they want you to feel like it makes you important, but you all know it's like the worst time to play. Everyone just leaves, especially if they've never heard of you and they've just watched their friends' band. But we kinda like it too, cause it's really casual. There's something to be said for playing to five people while 30 people are outside, smoking and drinking.

MRR: The crowd stayed and rocked

with you tonight.

Andy: Someone told me that I was defensive tonight, that I was using my bass to fend people off.

Stella: Well, it was crazy; people were throwing shit around and dancing.

Dan: It was really fun tonight, it's been like that a lot on tour. We all try and do the best we can when we play. I try to play as good as I can every night, I try to keep my guitar in tune as well as I can every night. But there's something about us that keeps us from being able to be professional. Sometimes it seems like we are controlled by a lot of different outside forces.

MRR: Some people might respond to that better.

Dan: Some people, people tonight. We also get a lot of people who never want us to play at their venue again; people like promoters don't like us. We've been "banned" from a few clubs in New Orleans, but it's funny 'cause they just forget it and we can go back and play there the next week. Some stupid bartender high on coke isn't gonna care for more then one night. Like we were all banned from this bar that puts on shows in New Orleans, but that was Stella and Andy's other band, Dirty Charlie.

Stella: That night was crazy. The bartender thought everything was too loud. He kept looking at the dudes in the band, he was looking at Ski and Andy, and he wasn't really dealing with me or Amy.

Dan: That bartender was fucked up, he just freaked out and started screaming "Stop! Stop!" "I'm calling the cops!"

Stella: And this was at a place that has shows a lot.

Dan: So people started throwing tables and fucking the place up, and he turned the alarm on and our friend cut the cord to the alarm. I was so proud of all my friends that night, for tearing the alarm off the wall as it was going off and throwing it at the fucking bartender.

MRR: What's the song "Ice Cream" about?

Don: It's about Mardi Gras in New Orleans, how you can walk around at four in the morning and look at six-foot-tall mountains of nacho plastic and beer cups everyday, everywhere. It's really terrible, but it's really great too.

MRR: How is that great?

Don: What an amazing pile of useless disposable crap. It goes beyond probably almost anywhere in the world in just pure stupidity. And then it all disappears the next day, and then it rebuilds again the next night.

MRR: Didn't you have a bad show in Houston?

Dan: That shit sucked!

Andy: Actually that might have been the worst show ever. That was our first show on our first big tour, and that fucking crowd! We were lectured afterwards about not having website. That was an amazing space actually, our shitty time had nothing to do with the space or the owner, it was just the people there who sucked. All these shitty emo indie rock kids who hated us.

MRR: How'd you guys get a show in Arcosanti?

Don: First, Arcosanti was an idea to put skyscrapers in the desert, it's like a utopian intentional community. So Andy and I lived with this guy who played in a band with another guy, and all we knew was that he lived in a bus in the desert, in Arizona somewhere. We had his number and we had a day off somewhere, so we called him, and we couldn't even get in touch with him. But the people at the front desk that we called were just like, "Show up." There happened to be a show that night of some sort, a festival or a poetry jam or something. We and County Z jumped on.

MRR: How was it playing a show in a utopia?

Don: There was some serious wrangling with the drum circle, they gave it up for us after some negotiation. We brought in all our gear. The electricity was from solar panels. Um, actually, that was the weirdest fucking show we ever played. The deal was that we could play as long as the people there could play along to us. They hated us! They were mocking us. When County Z was playing, I was sitting by the fucking drum circle and they were mocking us.

Dan: County Z tried to play stuff people could play along to.

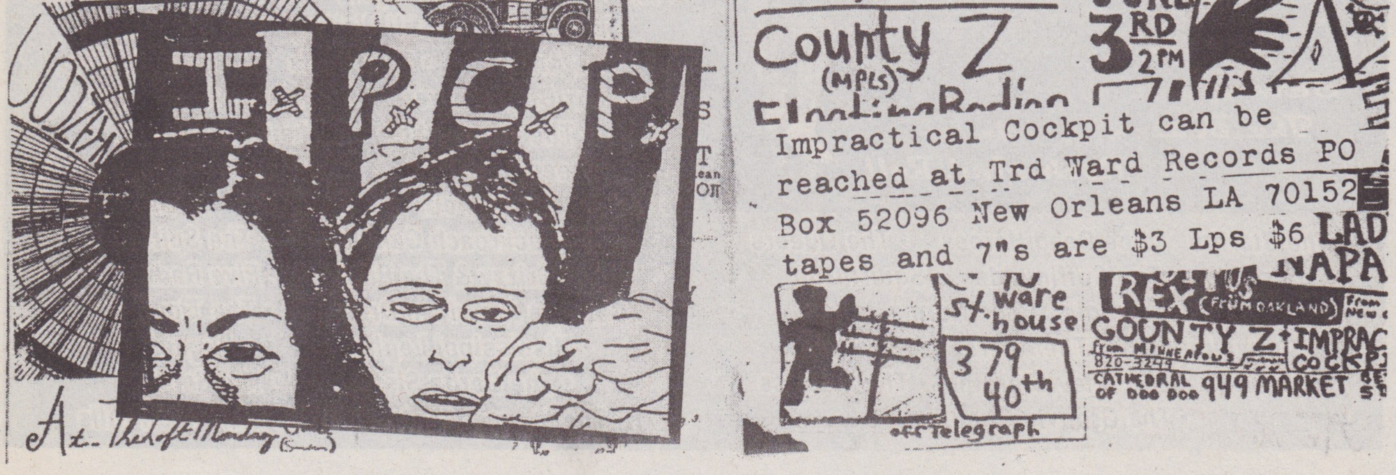
Don: Bullshit, they did not. Naomi played violin through your guitar amp which was blasted, the treble was fucking cutting a piercing swab through my ears. The vocals were totally abrasive. There was so much pure hatred that night between everyone.

MRR: What's been your best show?

Andy: That's impossible to answer.

Dan: The last show we played before tour in New Orleans was pretty great. There were those three people there jogging while we were playing.

Don: If there's two or three jackasses freaking out at one of our shows, that's enough.



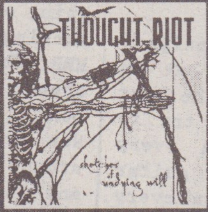
Impractical Cockpit can be reached at Trd Ward Records PO Box 52096 New Orleans LA 70152 tapes and 7"s are $3 Lps $6

A-F RECORDS

ANTI-FLAG / MOBILIZE
AF0014

FUELING THE FLAMES OF REVOLUTION / VOL. 3
AF0037

ANTI-FLAG / THEIR SYSTEM DOESN'T WORK FOR YOU
AF0001

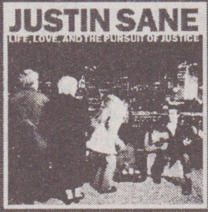


THOUGHT RIOT / SKETCHES OF UNDYING WILL
AF0031

NEW MEXICAN DISASTER SQUAD / SELF-TITLED
AF0032

PIPEDOWN / MENTAL WEAPONRY
AF0030

WHATEVER IT TAKES / FISTFUL OF REVOLUTION & STARS & SKULLS E.P. - REISSUE / AF0034



JUSTIN SANE / LIFE, LOVE & THE PURSUIT OF JUSTICE
AF0018

THE CODE - WHATEVER IT TAKES / SPLIT
AF0036

A-F RECORDS

A-F RECORDS
P.O. BOX 72166
PITTSBURGH, PA 15216

WWW.A-FRECORDS.COM

T-SHIRTS, HOODIES, STICKERS, PATCHES, CD'S, VINYL, NEWS, TOUR DATES, AND A WHOLE LOT MORE!

Ready for a FRESH and INNOVATIVE face in the music industry? Check out the debut compilation called

"Serving The Best In Rock and Roll"

from

PEEPHOLE RECORDS!

www.peepholerecords.com

IN STORES SEPTEMBER 16th

• The Green Goblyn Project • The Cryptkeeper Five
• The Guts • Still Waiting • The Vermin
• The Antics • Teen Idols • Brilliant Zero
• Car Bomb Driver • The Beatnik Termites
• The Copyrights • The Gamma Rays
• Die Cheerleader Die • No More • Time to Fly
• The Anchorite Four • Ballistic • The Manges
• The Cockroach Candies • The Spitvalves
• Crizzy & The Punx • Five Radio
• Gatsbys American Dream • The Tim Version
• Mississippi Leghound • Sugardish
• The Derita Sisters • The Set-Up
• The Independents • The Clarendon Hills

• The Starlits • The Dead Heroes • The Queers
• Cookie • The Coffin Lids • Squirt Gun
• Oppressed Logic • The Norma Jeans
• Drowning Fish • The Apers • Moral Crux
• Citizen Drake • Flav Giorgini • The Prozacs
• The Groovie Ghoulies

NO IDEA RECORDS

POSTPAID IN THE USA: LP or CD $9 • 7" $3.50 • CDep $5 P.O. Box 14636 Gainesville, FL 32604

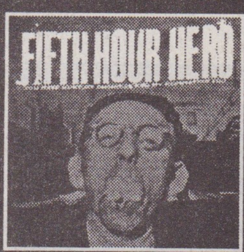
Check out www.noidearecords.com for a huge catalog of over 4,000 CD's, records, shirts, & other fun stuff!

GUNMOLL "Board of Rejection" LP/CD

WHISKEY & Co. "Whiskey & Co." CD

DEADSURE "From Your Head to Your Sacrum" CD

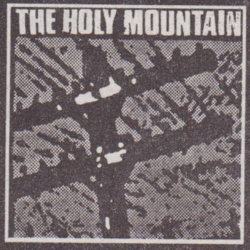
AGAINST ME! "Cavalier Eternel" 7"



FIFTH HOUR HERO "You Have Hurt My Business..." 7"/CDep

TRAPDOOR FUCKING EXIT "Be Not Content" LP/CD

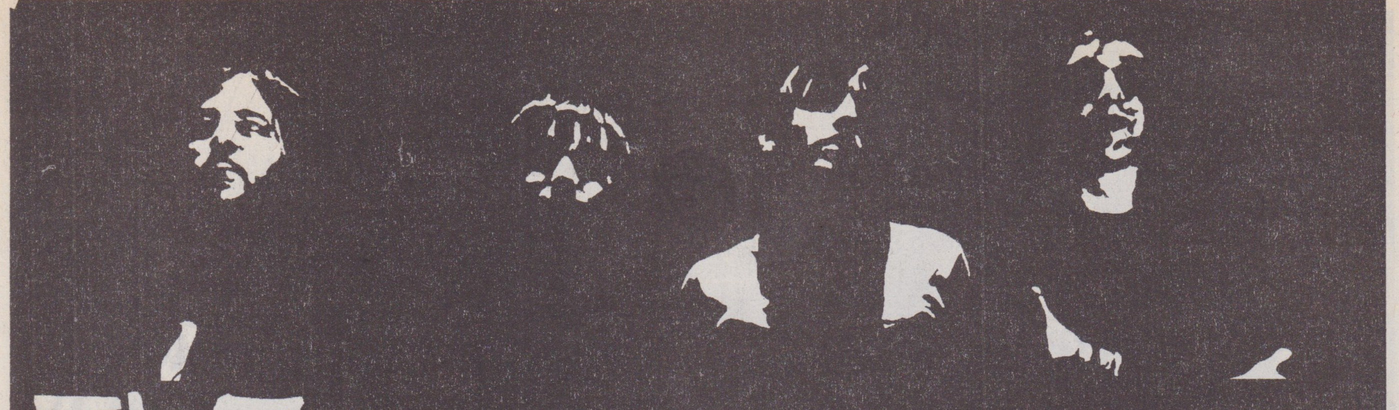
COMBAT WOUNDED VETERAN "This is Not..." LP/CD



THE HOLY MOUNTAIN "Your Face In Decline" 7"

BITCHIN' & ONION FLAVORED RINGS split 7"

GRABASS CHARLESTONS "The Greatest Story Ever Hula'd" LP/ CD



The COPYRIGHTS

We Didn't Come Here To Die

ON TOUR JANUARY 2004

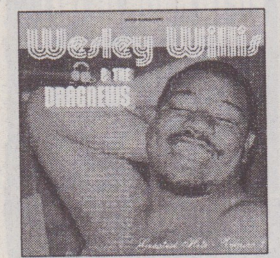
INSUBORDINATION RECORDS P.O. BOX 2846 COLUMBIA, MD 21045 SEND S.A.S.E. FOR CATALOG. AND STICKERS.
DISTRIBUTED VIA: ROAD TO RUIN, 521 W. WILSON #C103 COSTA MESA, CA 92627 ROADTORUINDISTRO@ATTBI.COMORDER ONLINE VIA: INTERPUNK - www.interpunk.com or at our webstore.
Web: www.insubordinationrecords.com Email Harrasment: Chrisi@insubordinationrecords.com

Send in your inspectors...

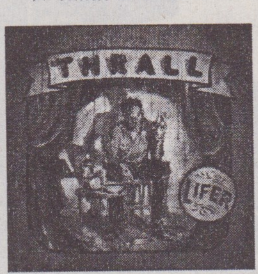
WEAPONS OF MERE DISTRACTION

...we have nothing to hide!

★ THINK OF IT AS NATION BUILDING...WITHOUT THE INVASION, WAR & OCCUPATION ★



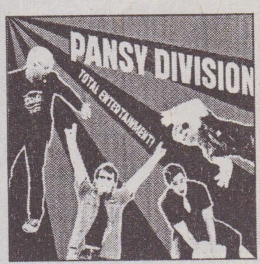
WESLEY WILLIS
Greatest Hits - Volume 3
Enhanced CD: $12.00 (Virus 309)



THRALL
Lifer
CD: $12.00 (Virus 308)

HAROLD RAY
LIVE IN CONCERT
Self Titled
LP: $9.00 | CD: $12.00 (Virus 306)

THE PHANTOM LIMBS
Displacement
LP: $9.00 | CD: $12.00 (Virus 305)



PANSY DIVISION
Total Entertainment!
CD: $12.00 (Virus 304)

Re-cap of 2003's Rockin' Records:
COMETS ON FIRE, DEADWEIGHT, THE FREEDOM ARCHIVES: CHILE-PROMISE OF FREEDOM, FLESHIES, VIC BONDI, ARTICLES OF FAITH, CHRISTIAN PARENTI, WARD CHURCHILL, VARIOUS ARTISTS: MOB ACTION AGAINST THE STATE, DARRYL CHERNEY, ALEXANDER COCKBURN, RATOS DE PORAO, THE FLAMING STARS.
Skate Rock Re-issue Series:
JFA, FREE BEER, LOS OLVIDADOS & DRUNK INJUNS!

ALTERNATIVE TENTACLES RECORDS
PO Box 419092 | San Francisco | CA 94141-9092
www.alternativetentacles.com
Send $1.00 (U.S.) for a mailorder catalog.

Also available from Alternative Tentacles:
JELLO BIAFRA, NOAM CHOMSKY, ARUNDHATI ROY, JIM HIGHTOWER, HOWARD ZINN.
Plus a large selection of clothing, messenger bags, books, DVDs, videos, posters, buttons, stickers and other assorted harmful matter!

LIDS

Photos by Elliot Warren.

Interview by Jill Hubley.

MRR: Okay, first things first. Who plays what?

Bjay: I play guitar and do vocals.

Alix: I sing and play tambourine, and I am going to be playing bass soon.

Bjay: Dave used to play drums, he just left the band this past month. So now we're looking for a new drummer. Valery and Sara both used to do vocals along with Alix. There used to be three girls! All three of them are on the record.

MRR: Are you going to try and get more girl vocalists to replace Valery and Sara, or just see what happens and go with whatever you get?

Bjay: I guess we're just gonna see how it goes. It gets kind of weird trying to write stuff with backup vocals for three other people, so it'll be cool to have it changed around a bit.

MRR: Until recently, it didn't seem that there were many garage bands from Atlanta; now there's the Carbonas, the Black Lips, and you. What bands were around before that I maybe missed or forgot about?

Bjay: I guess it depends on what you're into. The Woggles and the Subsonics have both been around a while. Buffi from the Subsonics was in a band called the Vendettas. I don't think there's ever been a punk band from Atlanta like us, though. The renegades were members of the Black Lips and the Spooks. Jack, who's in the Black Lips now, was in F.A.F.

MRR: How's the scene there? Where do you play—house shows, bars, or what?

Bjay: There used to be more house shows, but in the past year there seem to be a lot fewer. There're some good bars and clubs though: M.J.Q Concourse, Neutron Bomb, and Lenny's—those are good places to play.

Alix: Some bars are easier than others for underage kids to get into.

Bjay: Yeah, that can really fuck up our draw!

MRR: In one of your emails to me, Bjay, you told me you hoped Cole from the Black Lips didn't pee on anybody when they played in New York. Has he peed on people in the past?

Bjay: I don't know if he's ever intentionally peed on anyone while playing a show, but he definitely pees sometimes. If you're up front you might keep an eye out for that.

Alix: He peed on Ben once.

Bjay: I think Ben peed on his pillow or bed or something to get even with—he's a little pisser!

MRR: You were all, except for Bjay, at the Blackout in Chicago. Who were your favorite bands there? Did anything crazy go down?

Alix: The last band to play the Blackout was the Spits. Everybody was dancing and going nuts. The club was trying to end their set and get them off the stage, but they kept playing. Those guys at Subterranean were kind of dicks; they wouldn't let in some of the members of Black Lips because they weren't 21, even though they played the first night! Robert from the Tirades fell off the stage during the Tirades set and had to get stitches in his face. The Lost Sounds had to play in the Black Lips puke. The A-Frames and FM Knives were really good too. Oh yeah, I also drank a lot of Old Style!

MRR: You released the 7" on Die Slaughterhäus Records. How did you get in touch with that label?

Bjay: That's pretty much the Black Lips' label. Mark, who used to play in the Renegades (pre-Black Lips band) and now plays in the Spooks, has sort of started managing Die Slaughterhäus.

Alix: I met Cole and Jared from the Black Lips at a Syl Sylvain show a long time ago. We were the only people there and ended up hanging out and becoming friends.

Bjay: Yeah, we were both friends with them for a while before The Lids. So, we put it out on Die Slaughterhäus when they told us they liked it. We're looking forward to doing something else on that label.

MRR: Do you have plans to record more material soon? If so, what are those songs like, pretty much in the same vein of the stuff on the first 7"?

Bjay: We recorded about seven songs when Dave and Valery were still in the band around two months ago. They haven't been mixed because Dave's been busy, but maybe if they turn out okay we'll use them on something. Jared from the Black Lips played bass on some of them and Alix and Valery also played bass on a few songs. Most of it's the same type of stuff, except with bass. Once we get a new drummer, I think Alix is going to play bass. Up until now we've only had bass at a few shows.

MRR: The sleeve of your record is very bare, with just "The Lids" stamped on the front and the Die Slaughterhäus logo stamped on the back. Who made the stamps? Did you decide on this for strictly budgetary reasons?

Alix: I made the stamps by using wood carving tools on a piece of rubber. We were going to just use the white sleeves, but ended up thinking of the stamp idea. We aren't really against having a fancy cover; we just wanted to do it that way. Maybe we'll have a fancy cover sometime in the future.

MRR: Where all have you toured and where's been the most fun?

Bjay: Me, Dave, and Alix played in Chicago and NYC this past December. We tagged along with the Black Lips and the Carbonas and chiseled in on a couple shows. We also played NYC again in February with Black Lips, and had like a six person band—me, Alix, Sara, Dave, Valery, and Jared from Black Lips on bass. I played badly, though, and kind of acted like a baby.

Alix: Yeah, I ran out into the crowd and started dancing—

Bjay: She means running into people!

Alix: Anyway, Bjay got mad and said something like, "It's not 1985 and we aren't a skaterock band!" He is a baby sometimes.

MRR: Where did you play in NYC? The Local—the one with the mermaids behind the bar?

Bjay: Yeah, mermaids. That's the one. Apparently the owner isn't too fond of firecrackers. Cole from Black Lips had given me a string of Black Cats to light while they were playing, and the owner saw me about to light them and stopped me. So I threw them onto a table and a friend of ours picked them up and lit them. The owner went crazy and dragged me outside by my jacket and was about to beat my ass. He was kind of a tense guy, I guess. Somebody told me he was an ex-Marine or something.

MRR: The songs on your 7" seem to revolve around romance and boredom. What were the motivations for writing each of the songs?

Bjay: Romance and boredom? Hmm, I never thought about it that way, but I guess all our songs are one or the other or a combination of the two! Even the ones you haven't heard. Except maybe I'd say frustrated romance instead of just romance. I guess I don't have it in me to write a happy love song, ha ha, I've got no reference point! I can't really explain why I write certain songs. I just try and keep it simple and make the vocals pretty direct.

The Lids are due to release a 10" on the Yakisakana label later this year, so keep your eyes peeled!

The Lids, c/o Bjay, 3410 Regalwoods Drive, Doraville, GA 30340 or ilovethelids@yahoo.com, www.undergroundmedicine.com

BLACK FRIDAY 29

MRR: Please tell me the history of Black Friday'29: Who's who in the band, how old you are, when you started this band, any bands you played in before, and so on.
Björn: Ok. Black Friday'29 started out in the winter of 2002. We played our first show on the 16th February, after recording a demo for BloodyXSunday records.
We're all between 19 and 23 years old. Dennis is on drums, he played in some smaller bands before, probably not worth mentioning. We have Pete and Sven on guitar. Pete played in Death Or Glory before and joined the band while our old guitarist Fink was in the hospital. Dennis Sommer plays the bass and I sing. I played in the band Homerun before, with Pete and Fink.
We're already released the demo tape and, after that, a 7"/CD entitled *Blackout* (the CD features the whole demo session) on Crucial Response Records and we did a split 7" with our brothers What Went Wrong from Portugal.
MRR: Where does the name Black Friday'29 come from?
Björn: Black Friday'29 is named for the world economy crisis in the year 1929. On this day the stockmarkets crashed and the Great Depression followed. Many people lost their jobs and many Wall Street brokers lost all their money and just jumped off the rooftops on Wall Street to commit suicide. This day also led to the Great Depression and a lot of bad shit happened based on the bad economic circumstances.
MRR: You're playing tons of shows at the moment. Which one did you enjoy the most and which the least?
Björn: Yeah, we've played quite a lot of shows lately. The best show was the show we played in Arnhem (Netherlands) with Kill Your Idols, Death Or Glory, Damage Control, and I Reject. Another good show was our first one in Mülheim and the two shows we played in eastern Germany. The rest were ok, but there wasn't one that was too bad, since we always had our fun. And of course we always have shows with a great response in our home area in the Ruhrpott. The two Crucial Response Showcases there were outstanding!
MRR: Why do you think is there such a big influence by American bands on the European hardcore scene?
Björn: It's probably because American bands are still better, for the most part. At the moment, there are tons of good bands from Europe. But usually the US just has more bands and that implies that they also have better bands, because there's a bigger scene there. And furthermore, hardcore was started in the US, so Europe kinda looked up to America from the beginning. Well, we gotta start our own thing now and the signs are good at the moment that Europe can jump out of America's shadow.
MRR: How would you describe the kind of music you play? What kind of music are listening to besides what you're playing with your bands?
Björn: Our music is a modern form of hardcore. I mean hardcore as it was meant to be: fast, pissed, and aggressive. A more traditional style of hardcore, but we try to

put it in a modern shape. To pin it down in a few words, modern, old-styled hardcore. The others in the band mainly listen to hardcore. Dennis is pretty much into Danzig. All of us are into Johnny Cash; sadly, he died a few days ago. We also like a lot of other stuff apart from hardcore. I do like certain kinds of rock'n'roll a lot, ranging from classic stuff like Elvis to psychobilly stuff like Mad Sin.

MRR: Do you want the band your lyrics to carry a special message?

Björn: Black Friday'29 is a straightedge band but we haven't written lyrics about that so far. Our lyrics mainly reflect our feelings and, yeah, we also wanna get a message through but more on a personal level. Like when everything seems to break down and you don't see a way out, you've just got to struggle to keep on track. Even if everything seems to be shitty, just get yourself together and try to change your fucked up situation.

MRR: Speaking of lyrics, what's the background for "She Lost?"

Björn: "She Lost" is about a sad situation I faced some time ago. My aunt had cancer and was close to death. One week before she died, I was able to see her for the last time. We talked and both of us knew that we wouldn't talk to each other again. One day after my last visit, my aunt got married, just to be married before dying, and three days later she died. On that same day, Fink's uncle also died of cancer.

MRR: What are your future plans personally and with the band? I heard you're currently writing songs for a full-length.

Björn: My personal goal at the moment is to finish studying as fast as possible because I just can't stand it anymore and wanna get a good job. And I wanna raise my daughter so that I can be proud of her and she can be the happiest person on this planet.

Concerning the band, we already wrote six new songs and we'll see if we can manage to write a quality full-length. Our CD version of *Blackout* just came out two months ago and our split 7" with What Went Wrong has only been out since spring. New tours are planned for early 2004 but nothing is for sure yet. Apart from that, check our website: www.BlackFriday29.com. All of our shows should be listed there.

MRR: Björn, you're also involved with BloodyXSunday Records. What's up next, after the last great releases?

Björn: BloodyXSunday is kinda sleeping at the moment. The last stuff we did were the Some Kind Of Hate and the Suicide File demo tapes, which are totally awesome bands! Apart from that, nothing is planned and neither Basti nor me has time and money to put into the label.

MRR: Any last comments?

Björn: Thanx for the interview. Everyone out there, make sure to see Black Friday'29 when we play your area. And support European hardcore bands. There are many good ones out there right now. Shout-outs to Peter Crucial and our true friends, especially the Ruhrpott Wolfpack! Peace and good night!

SUPER HELICOPTER

For everyone that didn't stop reading MRR after the review of the Blow My Cool 7" by Carolyn Keddy in issue 238, here's an interview with Nils Westphal, the man behind Superhelicopter, Superhelicopter Ltd., and The Damnation Kids and who is responsible for a lot of serious damage on audio equipment all over the world. Questions by Koos TvS of High School Refuse Records.

MRR: Introduce yourself. Where do you live? What's your daily job, family circumstances, etc.? Don't forget to mention your drinking habits, too.

Nils: I live in Oldenburg, northern Germany, a town of about 150,000 people. I am a bachelor; I've got two daughters, eight and two years old. As for my drinking habits, I cite a recent quotation of Helena, the older one: "Papa, do you *really* have to drink beer again?"

MRR: What kind of city is Oldenburg compared to other cities in Germany? What's it like living in Germany, anyway? Regularly here on Dutch cable TV, German *schlager* programs are broadcast, with these ugly, old women dressed like Cinderella and men like toady frogs singing I-don't-know-exactly-what. And an audience sitting at tables drinking beer all the time from large tankards. Do these people really exist or is it all a big joke?

Nils: Both are true: they exist in a big joke.

MRR: Was this *schlager* type of music an influence for your kind of destructo-rock'n'roll?

Nils: I really don't know, fuck off!

MRR: Come on, try to describe your type of music by comparing it to *schlager* music and all other German acts. Is Rammstein an influence? Or is it the other way around?

Nils: Rammstein are absolutely an influence, for wearing big dildos on stage and displaying a pseudo-right-wing attitude.

MRR: Shit, I'm not to blame *schlager* music is that big in Germany. At least their drinking habits seem to be an influence. Other German bands like Moorat Fingers, Lowlander, Shakin' Nasties, Shocks, Scamps, Grizzly Adams Band, Doktor X, and Blowchunks, are they *schlager* acts? Any other German bands worth mention?

Nils: Yes! Rocket Freudental!!!

MRR: How and when did you get into music? And how was Superhelicopter started?

Nils: My first public appearance was at age four, playing bontempi-organ for neighbors. Then church choir. As we put it in German: "*Kirchenchor, Schulchor,* Hardcore!!"

MRR: Your first release was a cassette called *Goldene Serie,* that immediately blew my mind. Amazing songs and a totally killing sound. What recording equipment was used to get a sound like that? And are you still using it?

Nils: We used shitty amps and instruments and a "Goldstar" cassette recorder, which unfortunately doesn't exist anymore.

MRR: Was anything of this *Goldene Serie* cassette released on vinyl?

Nils: Each single copy of the *Goldene Serie* was actually unique, therefore I don't really know, though I don't think any of the stuff got ever released on vinyl.

MRR: That's unbelievable. I think we should change that right

now! So what about doing another release on HSR with the best songs of that tape? I'd offer you all the D-marks I've got.

Nils: Not for public print. Call me.

MRR: The name Superhelicopter, what does it mean? And Superhelicopter Ltd.? What's the difference?

Nils: Superhelicopter was a band formed by and consisting of Nils, Roland, and Holger. When Roland left, I worked with changing line-ups and called that Superhelicopter Ltd.

MRR: Somehow a lot of people seem to think Superhelicopter Ltd. called it quits.

Nils: No, they misunderstood that Superhelicopter Ltd. indicates the line-up on the singles. That only meant that this was the line-up for that particular record and could be different on the next one (see question above).

MRR: Your first 7" features a song called "Rock'n'Roll Band." Please explain.

Nils: I can't remember.

MRR: Other releases, especially the split LP with Eradicate, show Superhelicopter has a hardcore side too.

Nils: I grew up listening to hardcore music and can't stop doing it.

MRR: Compared to your other output, the sound on that split LP is quite different. And who are Eradicate?

Nils: We had to have a slightly more professional sound for these recordings in order to not be blown away by the other band's sound. All songs were recorded in 1? days. We played with the drummer of Eradicate, who did his share to give that black metal touch to it.

MRR: You have releases out on various small European labels. That's not the best way to conquer the world, is it?

Nils: We don't conquer the world, we *save* it!

MRR: What are your favourite Superhelicopter songs so far?

Nils: "Gimme, Gimme, Gimme," "Drop me," "Destroy," and some of the new stuff with Guido Mueller (our new steady drummer).

MRR: My favorites are "My Dandy" and "Shake," and the 10" "Rock'n'Roll Damnation" has a lot of killers too. To check this, I just had a listen to most of your releases again and I noticed there's a lot of anger in your music. What's the reason for all these songs containing the word "fuck" or "fucker?" What's your problem?

Nils: I put all the things into my music that I can't cope with in my personal life, so this of course contains a lot of dark, or maybe vivid, emotions.

MRR: Several reviewers seem to have a problem with the feedback in "My Dandy" (*Horizontal Action*: "Just how far do they need to take it? I mean, when does one go overboard on feedback and distortion?"; MRR Issue 218: "headachy"). Any comments on this?

Nils: I'd say, feedback comes and feedback goes. For everything else, I don't care.

MRR: And a lot of reviewers are referring to the Oblivians.

Nils: Did I ever mention that I never really understood that? I mean, it's obviously an influence, but, for example, we're not that soul-oriented. Instead we're more of a psychoactive punk band.

MRR: What other bands have been influences on your music?

Nils: Melvins, the older stuff by Extreme Noise Terror, Jerry's Kids, NoMeansNo, *Landspeed Record* by Hüsker Du, Billy Childish, AC/DC, Slayer, Minutemen, a whole lotta Unsane ("AZA-2000"), and a few 70s punk bands.

MRR: And what music, bands, or artists do you hate the most?

Nils: Elvis, Beatles, and in general hippie crap and country music. And I hate most blues music, too.

MRR: What new bands are you really excited about?

Nils: Skip Jensen and his Shaking Feet, Fever Dream, Rocket Freudental, Q and Not U, Pre-school Drop-outs.

MRR: What can you tell me about the Damnation Kids? Who are Joe, Jim, and John and why do they have red tape covering their eyes?

Nils: Those three people represent three features of personality: intelligence, high standards, and suppleness. Or alternatively, one could say that one of these guys begins things, the second one finishes them, the third one destroys them again. As to the red tape, it's to protect women from going insane by looking into our criminal eyes. I was ordered by pedagogical-feminist law to wear it.

MRR: What other projects are you involved in?

Nils: The Pre-School Drop-outs and vocals on two Firecracker songs.

MRR: Being involved in all these projects, having a completely different day job, too, and being a dedicated father of two daughters, most likely there isn't much time left for playing shows.

Nils: We've been on tours recently for five days. But it's hard because of lack of time and monetary needs. Still, it's so much fun that we plan to do some more this year!

MRR: What were the best gigs and best clubs so far?

Nils: I don't know, let's see... We've had several great clubs and evenings, hard to mention a single one now. Generally speaking, it's harder for us to get a real good German crowd. Somehow, in foreign countries (Belgium, the Netherlands, France) people seem to love us.

MRR: These clubs, are they paying well?

Nils: [*declines to comment*]

MRR: And the record labels? I heard several majors got in touch.

Nils: Maybe in touch with you??! I only hear from strange Italian people, ha ha ha.

MRR: What response did you get from the rest of the world, mags, radio, (M)TV, etc.?

Nils: I don't hear much. I'm not really informed, though I am the best informed in the band.

MRR: Is there any message, politically or whatever, in your music or lyrics?

Nils: Punk as hate.

MRR: Lastly, what are your plans for the future?

Nils: During the next few weeks I will be in the *Tonmeisterei*, recording new hardcore stuff with the Pre-school Drop-outs. Plus, we plan to do another 10" with Superhelicopter in the summer.

STILL LIFE THE INCREDIBLE SINKING FEELING

SINKING
SINKING
SINKING
SINKING
SINKING
SINKING

WWW.GREYDAYPRODUCTIONS.COM

out Oct. 21st

Minor Disturbance-"Don't Tell Me What Is Right" 15 song cd **$7.00**

This is excellent hardcore punk rock that will kick your arse right out the room! You simply can't argue with this. It's raw, it's got balls, the songs are nice and short and they don't fuck around. No Front Teeth Review

Riot'77 Zine -$2.00ea. so get it now punk
Issue#5 interviews/w Angelic Upstarts Dead Kennedys and more
Issue#4 /w Buzzcocks,Dickies,HardSkin Youth Brigade and TKO Records
Issue#3 int/w GBH, Stiff Little Fingers Oxes,ReducersSF and Propagandhi

Minor Disturbance shirts -
Band logo-black on white shirt lg,xl $5.00
Bullet For You cover black shirt xl $7.00

Minor Disturbance- Bullet For You 7 song cdep **$4.00**

Band of Felons 5 song cdep
Drown My Sorrows **$4.00**

Drinking About Songs/33bands
Very Small Records Comp
Colored Vinyl / Double LP **$9.00**

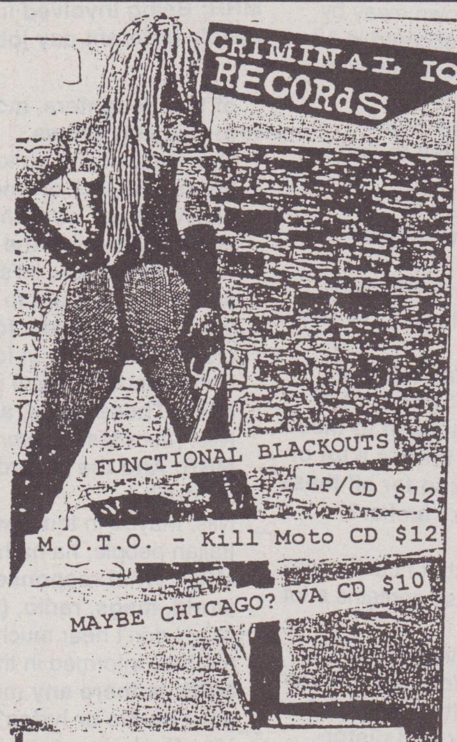
NOW: Run and Hide Records/
Riot '77 comp/zine / 32bands **$5.00**

Free Skratch CDcomp w/purchase over $10.00
postage 1.00 first item
.50 each additional foreign add more

e: phillypunx@cs.com

Cash or Money Orders made to
Tom Braunsberg not Run and Hide

Run and Hide Records
PO Box 35094
Phila, PA 19128 USA



Coming Soon VEEDEE, Furthur LP/CD
6 song EP by the KRUNCHIES.

All prices are shipping included.
Send checks made payable to:
Criminal IQ Records
3540 N. Southport Ave
Chicago, IL 60657
USA

VELTED REGNUB DISTRIBUTION
PUNK / HARDCORE / THRASH

KAAOS - "RISTINAULITU KAAOS" LP $12 (1984 / FINN / HC)
KAAOS - "TOTAALINEN KAAOS " LP $12 (1982 / FINN / HC)
CONCRETE SOX - "YOUR TURN NEXT" CD $12 (86 / UK / HC)
CONCRETE SOX - "SORRY VICAR" CD $12 (UK / HC)
ARMAGEDOM - "SILENCIO FUNEBRE" CD $12 (1986 BRASIL)
LOBOTOMIA - s/t CD $12 (1987 BRASIL / HC) **speed state**
(V/A) "SENZA TREGUA" LP $12 (1983 / ITALY / HC) **bct # 16**
INFEZIONE - LP $10 (1986 / ITALY / HARDCORE) **agipunk**
EU'S ARSE - "1981 thru 1985" LP $10 (ITALY / HC) **agipunk**
PHALANX - s/t LP $9 (WA / d - beat / hc) **no options**
INEPSY - "BABYLON" CD $10 (montreal / d - beat) **feral ward**
WOLFBRIGADE - "IN DARKNESS YOU" CD $10 (recorded in 03)
D.R.I. - "DEALING WITH IT" LP $14 (CA / HC) **180 gram**
GLOOM - "VOKUSATSU SEISIN HATANSHA" LP $9 (japan)
BESTHOVEN - "MORE VICTIMS OF WAR" 7" $4 (brasil / d- beat)
WORMS MEAT - "STUPID BRAINS" 7" $4 (JAPAN / HC)
PAINAJAINEN - "TODISTUSAINEISTOA" 7" + LP $15 (85 / finn)
LIFE SENTENCE - s/t LP $13 (86 / IL / HC) **12" , demo , comp**
ASSAULT - **(2nd)** CD $12 (JAPAN / HC) on **H.G. FACT**
CROSSFACE - "RED LINE CROSS" CD $11 (JAPAN / HC)
LEBENDEN TOTEN - "NUCLEAR FLOWERS" 7" $5 (OR / HC)
IN THE WAKE OF THE PLAUGE - s/t 7" $4 (CA / CRUST / HC)
BORN DEAD - s/t 7" $4 / 12" on Prank $8.50 (CA / HC)
D.S.B. - "NO FIGHT NO GET" 7" $4 (JAPAN / HC)
D.S.B. - "PURE CULTIVATION" 7" $4 (JAPAN / HC)
ETAE - s/t 7" $4 (burning spirits HC) **cries of pain**
CIVIL DISSIDENT - "MENZIE'S CRACK" LP $9 (80's aussie / hc)
CIVIL RIGHTS - s/t 7" $6 (japan /burning spirits)
DISFEAR - "POWERLOAD" 7" $5 (SWEDEN / HC)

PAYMENT TO : CHRIS HARDY (NO CHECKS)
3011 RED FOX RD / NEW BERN , NC 28652
$1 FOR (1,500) RECORD TITLE CATALOG / shirts also

FAST

SIXTWOFIVE PLAY FAST, EH?

CORE

OUT IN LATE '03/EARLY '04:

IRON LUNG - LP/CD
Grind? Power violence? How about brutal-ass 2 man fast core. Scorcher! CD w/ extra shit.

THREATENER- EP
Debut fastcore from Michigan. No 80s, no metal, nothing but FAST FUCKING CORE

NEVER CONFORM - EP
Sapporo HERESY style from the late 80s

FAR LEFT LIMIT - EP
High energy fast HC from Australia

INFECT - LP
From Brasil…political, all female fast hardcore. Fucking awesome!

LIFE SET STRUGGLE - EP
6 songs of fast skate-core

XSECRET 7X - Ep
11 songs on 1 side! Singapore fast attack

NINE CURVE- Ep
Awsome crossover inspired HC from Japan

V/A Barbaric Comp Series
Socal, then a second Norcal one. Followed by Japan, SE Asia, Europe and Brazil. All new fast thrash from around the globe.

HIT ME BACK/OUT OF VOGUE - Split EP
Raging hormone fueled socal fast HC

THEY LIVE - LP
Insane fastcore from Buffalo.

THE KILL - Demo Ep
Redefining Aussie grind core. 1000mph.

MACHINEGUN ROMANTICS - EP
Fast as fuck HC from Texas….

DOMESTIK DOKTRIN - Ep
Crazed thrash from Indonesia

SCHOLASTIC DETH - Discography CD
Everything plus unreleased, live and video

625 is distro'd by:
Ebullition
Po Box 680
Goleta, CA 93116 USA
(www.ebullition.com)

CAME OUT ALREADY THIS YEAR:

NO TIME LEFT- 10" lp
Fast-posi-high-energy hardcore from Buffalo.

DISCARGA - New 10" LP
Brand new LP for Euro tour! Brasilian LARM

I SHOT CYRUS - LP
Out of control fastcore from Brazil

LETS GROW - EP
Fast posi HC from Yugoslavia

GNATS SUCKER- Ep
Great Sapporo HC from late 80s, like UC

SPITFIRE - Collection CD
An awesome, yet unknown Sapporo HC act from the mid-80s. Demo, live, CD-rom footage.

BREAKFAST - Lp
Hectic skate influenced thrash from Tokyo.

KUNGFU RICK - Lp
Their last and fiercest effort

Highscore - 2nd Lp
Fast, raw posi-HC from Germany

Check the 625 website for other distributors that carry 625 and check EBULLITION's website for older 625 titles that they still have available!

For more detailed info, check out:
www.625thrash.com

LPS/CDS STILL AVAILABLE BY:

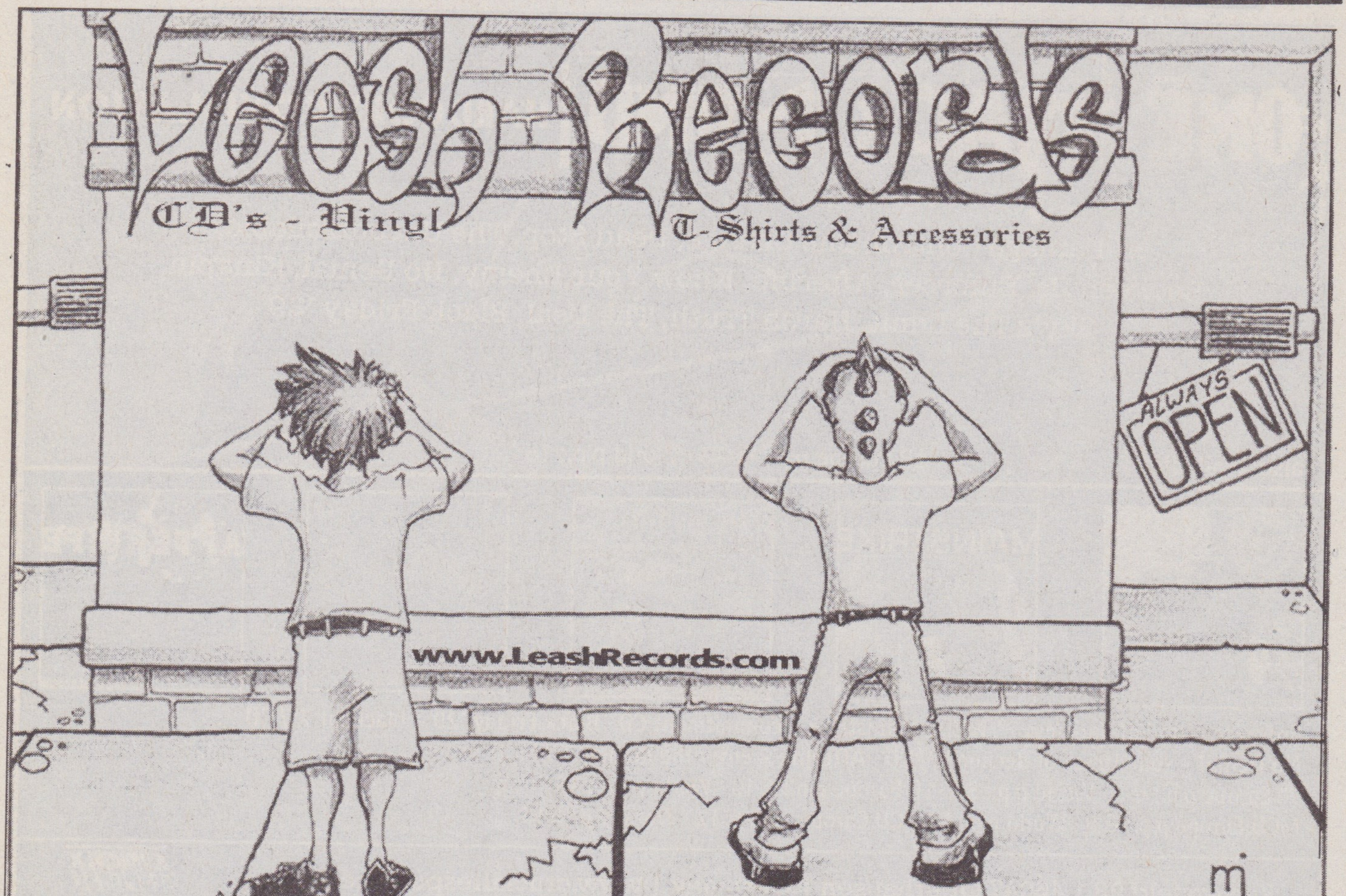
- POSSESSED TO SKATE -10" Comp
- HHH - 2xCD Spanish 80s thrash
- ExTxA- Frantic Swedish HC
- FOUR CORNERS - Int'l posi Comp
- YOUTH ENRAGE -Japan fastcore
- RAMBO - Infamous moshtrocity
- THE FUTURES - Osaka T-HC
- IMMORTAL FATE-90s grindcore
- REAL REGGAE - Osaka thrashcore.
- Murderous Grind Attack-Comp
- SOCIETY OF FRIENDS - TX HC
- LIE - Fast Japanese thrash
- GORDON SOLIE MOFOs-Clevo HC
- DUMBSTRUCK - UK throaty HC LP
- HIGHSCORE - Fast German HC
- PLUTOCRACY - 90s grindcore
- LIFES HALT/WxHxN - LH rules!
- WHN- CD Collects the 2nd year
- SPAZZ - CD Collects early stuff
- DISCARGA - Fast HC de Brazil
- V/A-Barbaric Thrash Vol.3
- DOWN IN FLAMES - New Jersey HC
- SHANK - thrash from Scotland
- RISE ABOVE - Tokyo DIY grind

(will soon stop repressing titles, and will also reduce my press runs, so get it while ya can)

*****EPS STILL AVAILABLE:*****

- COMPLAIN - Sapporo HC attack
- MAD RATS - Portuguese 80s HC
- SCHOLASTIC DETH - 2nd + 3rd
- I QUIT - Fucked up Swedish HC
- FREAKS - Tokyo guitar attack
- LIE - Manic thrash for US tour
- BREAKFAST - Tokyo skate thrash
- QUATTRO STAGIONE - fastcore
- IRON LUNG - 2 man brutality

FACE OF CHANGE- Sapporo HC
JELLYROLL ROCKHEADS-thrash



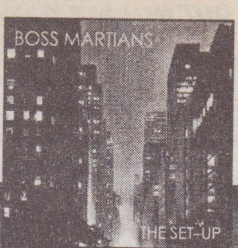
WWW.
ZAXXON MAILORDER
.COM

DIRTY BASEMENT,
SHITTY SMALL CITY,
BASED ON-LINE
MAILORDER
CATALOGUE

GARAGE PUNK ROCK N
ROLL THRASH BLUES
SURF... RECORDS AND CD'S

FAST AND RELIABLE SERVICE:
WWW.ZAXXONMAILORDER.COM
C.P. 1218 SOREL, QUEBEC, CANADA J3P 7L5

BOSS MARTIANS
"The Set-Up" CD



"Hey! Boss Martians are back with another power-pop mastepiece."
–Punk Planet

new album ★ produced by Johnny Sangster ★ mixed by Jack Endino

MuSick Recordings
P.O. Box 1757, Burbank CA 91507
www.musickrecords.com

CD (All Postage-Paid):
$14.00 (U.S.), $15.00 (Canada),
$17.00 (World)

ONE TRACK MIND | HARDCORE COMPILATION

w/ Damage Control, The Change, Dead Stop, The Uncontrollable,
Between Us, Enforcer, Afterlife, Know Your Enemy, No Denial, Kingpin,
Sky'z The Limit, Harsh Truth, The Deal, Black Friday '29

also available:

LP Europe p.p.: € 13 · World p.p.: 15

Enforcer – trail of darkness 7"/MCD · Mainstrike – commitment CD · Black Friday '29 – blackout 7"/ CD
No Denial – soundtrack of decline LP/ CD · Afterlife – enter the dragon 7"/ MCD
7" Europe p.p.: € 5 · World p.p.: $6 · LP Europe p.p.: € 13 · World p.p.: $15
MCD Europe p.p.: € 8 · World p.p.: $9 · CD Europe p.p.: € 12 · World p.p.: $13

Kaisersfeld 98 | 46047 Oberhausen | Germany | www.crucialresponse.com

XCRUCIALX RESPONSE RECORDS

BOOKS

What the Hell am I Doing Here? The Hundred T-Shirt Project

Abrahm Shalom Himelstein
120 pages
Garrett County Press
828 Royal Street #248
New Orleans, LA 70116
www.gcp.com

Abraham Shalom Himelstein captured the attention of major media with his book *Tales of a Punk Rock Nothing* a few years back. The piece I heard on NPR was something like, wow, you published this yourself, how wacky, you drive around the country and sell it out of the back of your car, etc., etc. I got the book as a gift. I couldn't get all the way through it. I do not usually give up on a book—I'll trudge through just about anything because the feeling of leaving something unfinished haunts me, but I couldn't do it with *Tales of a Punk Rock Nothing.*

What the Hell am I Doing Here? is the latest project from Himelstein. It seems that his taste for the open road, for interaction with strangers could not be quenched in his day-to-day life as a teacher, so back to the streets he goes. This book is a photo-essay of sorts, a coffee table book, something to flip through in the bathroom.

The book consists of pictures of people wearing T-shirts with messages they have written on them in black sharpie marker. Himelstein supplies each person with the T-shirt, the pen, and an impetus for writing: his girlfriend cheated on him; it occupies his thoughts constantly—what are they thinking about?

This project is interesting in theory; the cultural anthropology aspects are present. Himelstein sets up his T-shirt shop at all of his local haunts. A cross-section of his community is represented in punk clubs, street festivals, bars, the street, and the high school where he teaches. But there is a pervasive creepiness to the whole book. Himelstein sets the tone with grief, sadness, and anger. He has infused into the first two pages of the book much of his personal relationship melodrama, including a snide (or perhaps sarcastic, one cannot tell) mention of a hope that this project will in some way make his ex-girlfriend regret sleeping with someone else.

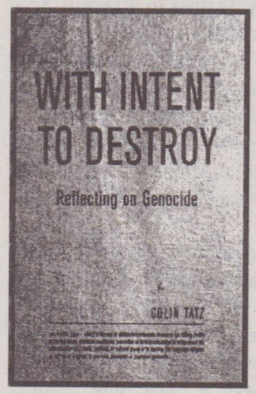
I make mention of this because Himelstein makes so much mention of it. This tone of obsession and anger takes away from the actual project. I found myself thinking of him reading his ex-girlfriend's diary while flipping through the pages of others' T-shirt messages.

That said, there is at lot to look at. There is the immediate aspect of what is written on each shirt. The most striking messages are those that are seemingly normal. Sentiments like "I'm Right Here" or "I want to be a rapper." The more abstract, the random come across as a joke without the punch line—a sensation of missing the point is evoked. Then there are the people, their faces mostly expressing joy and pain and confusion. There are also serious, stone-faced teenagers and adults, and drunk kids at bars and wild nights at the local punk club.

What Himelstein does well are his descriptions of places and events. He breathes New Orleans. His dry, sarcastic tone, coupled with knowledge of what is really going on in these places, is striking and informative. But these explanations are brief and fizzle out after a few sections.

This project is like a photo album with commentary. However, the quality of the photographs—important in a book of photos—is not that great. The people are somewhat interesting, but after 20 or 30 photos, the images become repetitive. This is a project that is interesting on the surface, but seems hurried, sloppy, and poorly executed. Himelstein does succeed in capturing a chunk of time in his life, but this overshadows the people in the book that he seems so intent on representing in his introduction.

—Sara Double-Ears



With Intent to Destroy: Reflecting on Genocide

Colin Tatz
222 pages
Verso • 180 Varick Street
New York, NY 10014-4606

With Intent to Destroy is occupied with the notion of measurement—how to measure and categorize the qualitative and quantitative aspects of genocide. I'm not a historian or a social scientist, so in reading *With Intent,* I was curious about this aspect of the book—the reason for and application of Tatz's uses of measurement and categorization, as well as the hierarchy of values that accompany these practices. For me, I am not interested in the legal definition of genocide (and its usage as a universal measure) as much as the political aspects of its selective application and enforcement, and in the desire for measurement and categorization in the first place. In his quest for a "rational" analytic with which to examine the issue of genocide, Tatz exposes some of the failures of such an approach to account for what can only be characterized as "irrational" within such a limited framework. At the same time, Tatz is inconsistent in his application of such analytic tools and derails his own argument in the process.

A professor and founder of the Australian Institute for Holocaust and Genocide Studies, Colin Tatz stakes his interest in questions of accountability and responsibility an autobiographical chapter about his childhood as a white South African Jew, which also serves as an introduction to the rest of the book. Tatz argues for greater accuracy in the use of the term genocide, drawing upon the 1948 UN Convention on the Prevention and Punishment for the Crime of Genocide as his measuring stick. With chapters focused on three historical case studies—Nazi Germany, Australia, and apartheid South Africa—Tatz offers a model of "the anatomy of genocide." (For those readers who want to keep track, he argues that the first two are cases of genocide, as are the Turkish actions against Armenians at the turn of the century, while apartheid South Africa does not qualify.) While Tatz notes that the UN Convention is flawed and inadequate, he argues that the fact of its internationalization suggests it is the best possible measuring stick. He is particularly interested in the question of motive here, and the multiple permutations of an "intent to destroy" a population or group, either in whole or part.

His second chapter proposes four rough categories of approaches to genocide studies, and the Holocaust in particular—history, philosophy, religion, and psychology. (Psychology is at the bottom of his ana-

lytic barrel, and he decries what he characterizes as "what made Hitler tick" scholarship, even though he often uses psychological terms himself.) This chapter seems to be inadequately developed, and assumes too much on the part of the reader. No beginner's manual this, Tatz covers these various approaches in a scattershot series of sections and references a slew of disciplinary debates without further explanation. Within these references, scholars with whom he disagrees are cursorily dismissed as "pathetic."

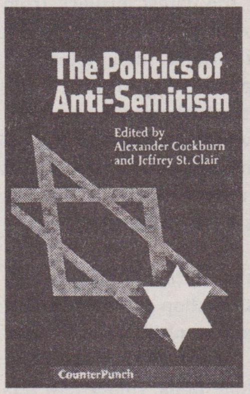
At times, Tatz takes great care to be precise in his terms, noting that while there is no such thing as "semitism" to be "anti," there are nonetheless multiple categories of antisemitism, including political, national, social, cultural, legal, and literary variations. This notion of precision, and its value to the "necessary" categorization (and hierarchization) of genocidal acts, runs throughout his argument. But this precision disappears when he argues that calls for the dismantling of the Jewish state, or what he calls anti-Zionism, are "yet another (neo-genocidal) variety in the universe of Jew-hatred." This broad denunciation of criticisms of the Israeli state as antisemitism denies the heterogeneous nature of those criticisms, which cannot be so summarily dismissed as "Jew-hatred." Tatz claims to be a secular humanist, but many of the criticisms of the Israeli state emerge from this philosophical corner, including those voiced by Noam Chomsky. (Asked in a recent *New York Times Magazine* interview about his opposition to the Israeli state, Chomsky notes that he is opposed to other forms of religious statehood as well, and characterizes the United States as a Christian state.) This would also seem to contradict Tatz's use of United Nations charters as guides to evaluating specific case studies of genocide, since the United Nations has repeatedly condemned Israeli violations of human rights standards. In some parts, he acknowledges these violations, while in others, he ignores them.

The chapter outlining British and Australian policies aimed at the eradication of the aboriginal population is the most striking. For instance, up through the 1970s, thousands of aboriginal children—known as the "stolen generations"—were taken from their families and forcibly assimilated (with the goal of their eventual "whitening") into Australian foster homes. (For those who have a hard time reading detailed historical accounts, this policy is depicted in the novel and film of the same name, The Rabbit-Proof Fence, from the perspective of one aboriginal child who trekked across 3,000 miles of desert from an Australian boarding school back to her home town.) Tatz recounts in excruciating detail the bureaucratic and political maneuvering involved in both the implementation of these genocidal policies and in contemporary efforts to "erase" or deny the stain of these acts from the Australian national body politic. His argument that a "forgive and forget" principle is in many ways problematic is most usefully applied to the Australian-Aborginal case as well. However, his chapter on apartheid South Africa seemed somewhat cursory, and his concluding chapter on "how to teach genocide" suffers from the same fate.

Again, the failures of this book are most evident in his repeated insistence that the Holocaust represents both a unique and universal genocide. Is "Jew-hatred" a universal and transhistorical phenomenon? Tatz insists that it is, but seems to alternately locate it in Christianity and a specific reading of the Gospels, and in some "ancient hatred" with no explanation. These are problematic in both their simplicity and weird inattention to historical and cultural particulars. A rhetorical statement posed by Gestapo leader Karl Alfred Eichmann (that he could not have sold one million Jews, because no one would buy them) becomes proof, in Tatz's argument, of the antisemitism of "the world." This is a shockingly "imprecise" characterization of geopolitical relations during the early twentieth century. (Is "the world" really such a monolithic entity?) And he is transparently selective in his scrutiny. For instance, he writes, "Turkey managed to subvert Shimon Peres, Israel's former foreign minister, into denying the enormity of [the Armenian case for genocide]." He quotes Peres as saying that no historical event compares to the Holocaust, and that what the Armenians went through was a tragedy but not genocide. The odd phrase "Turkey managed to subvert Peres" elides the more disturbing political and ideological possibilities, and seems to place the terrible onus of Peres' comments on Turkey.

Tatz also seems to go back and forth on the issue of the Holocaust in relation to other genocides. He readily admits that there are other cases of genocide, and that these are important but somehow not as "special" as the Holocaust. His reasoning seems to propose that these other genocides involve rationales, however specious and/or racist, but that the Holocaust was undertaken by an "irrational," total hatred of Jews. He argues the need for genocide studies to examine these other cases, but then suggests that most "non-Jews" who attempt this feat are guilty of trivializing and denying the uniqueness of the Holocaust. Furthermore, he insinuates that this supposed deficiency manifests "an unconscious dislike of Jews, and a conscious effort to bypass having to look too closely at that history." This seems to be a rather huge generalization. I don't know why all cases of genocide can't also be unique. The conditions that produce each act of genocide are always historically specific. The Holocaust is unique in many ways—in its terrifying bureaucratic and machinic efficiency, for instance. But how does arguing the uniqueness of the Khmer Rouge's reign of terror detract from this? It's as if Tatz believes that moral weight is a zero-sum game—and there's only so much "specialness" to go around. This hierarchical belief seems to follow from the book's preoccupation with measurement and categorization as analytic tools for the issue of genocide—and suggests to me that there is something deeply problematic (and ahistorical) with this particular approach.

This book is passionately and inconsistently argued. As a piece of writing, it needed more time at the editor's desk—it's somewhat disorganized and not a little random in places, which made reading it a chore. Tatz often makes bold judgements without evidence or follow-through, which is a disservice to his argument, whether you read the book as a historical or political analysis or as a polemic.
—Mimi Nguyen



The Politics of Anti-Semitism
Edited by Alexander Cockburn and Jeffrey St. Clair
178 pages • $12.95
AK Press
674A 23rd Street
Oakland, California 94612-1163
www.akpress.org

When I saw The Politics of Anti-Semitism on the desk at *MRR*, I really wanted to be the one to review it. The Israel-Palestine conflict is one topic that has constantly gotten me going throughout my periods of jadedness and political excitement. This looked like a book that honestly examined the Israeli conflicts and showed why disagreeing with Israel did not make you an anti-Semite. This book was going to be different. Or was it?

sThe editors state in their introduction that they wish to lift the embargo on honest discussion about the state of Israel, its treatment of Palestinians, and its influence on American politics. They put together a collection of 17 different essays with reporters, professors, students, an anonymous congressional staffer, and ex-members of the CIA. Unfortunately, the seemingly diverse selection of writers doesn't present very diverse views on the subject.

There are a number of things about this collection that don't sit well with me. The largest oversight is that few of the authors provide any substantial background information on the history of Israel and Palestine. If there is ever to be honest discussion on this topic, there should be an understanding of how we got to where we are today. The absence of historical background from these discussions is a fault of many voices in this conflict, and for yet another diatribe to be printed lacking this information reflects poorly on the editors.

The majority of the essays rely on theory, rather than actual historical evidence. It baffles me why Robert Fisk's essay, "Why Does

Malkovich Want to Kill Me?" is included at all, as it is purely anecdotal and lacks any real substance. It isn't until the last two essays that anyone speaks about what's really happening from the perspective of someone who has lived in the region. Sure, there are several mentions of the 1967 USS Liberty bombing, and the conspiracy theories (and government admissions) surrounding it, but what about right now, or at least the recent past of when these essays were compiled?

Uri Avner's piece, "Manufacturing Anti-Semites," might be the only reason to pick this book up. This essay, better than anything else in this collection, actually conceptualizes how "Anti-Semitism" became the catch phrase used to defend Israel. Another positive aspect is found in Norman Finkelstein's piece, when he makes reference to his other work, The Holocaust Industry, which sounds like a very interesting read on German political correctness and Israel's use of the Holocaust as a political tool.

On the whole, "The Politics of Anti-Semitism" was long-winded, inaccessible to the uneducated reader, and provided few new insights for this important discussion. It did make me feel on edge (as it should), it did make me want to question the link that is often made between Judaism and Zionism, and it did bring many creative minds to the table. It also could have been done a hell of a lot better.

—Josh Stein

Pariah
Charles Romalotti
$15.00 • 376 pages
Layman Books, PO Box 4702
Austin, TX 78765-4702

Pariah is an excellent underground horror story. It bundles two previously printed books by Romalotti, *Rash* and *Talon*, with a third, unprinted work called *The Stickler*. There are only 1,000 of the first two books in print, and with *Pariah* available, those may become hot collector's items! I hope this compendium launches Romalotti's career, because his storytelling skill is head and shoulders above most other young novelists. Romalotti also wrote the fantastic punk rock coming of age book *Salad Days*, which I liked so much that the label where I work, Alternative Tentacles, carries it in our on-line mailorder. I'm not sure if that's a conflict of interest or not, but if we do end up carrying *Pariah* as well, everyone's been warned.

One of *Salad Days'* strengths is its strong, vibrant, easily recognizable characters. Some of them are the kids we idolized when we got into punk because they actually had a band, or because they went on tour, or made a fanzine, etc. Other characters are the kids who bitch and moan about how their town sucks but never actually do anything about it. The characters that Romalotti draws on for *Salad Days*, from the mid 80s US hardcore scene, are the starting places for his characters in Pariah. In fact, one of the characters from *Salad Days* makes a cameo in *Pariah* as a pizza place worker.

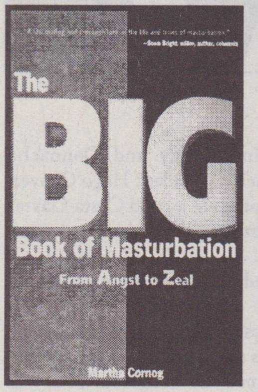
In *Pariah*, Romalotti draws on the late 1990s gutter-punk scene for many of the characters and situations, and he is spot-on in his descriptions of life in a college town. Most of the action in the first book takes place on the strip in Austin, which is pretty much the same as any strip in any other US city. Streets with a vibrant street scene, from South St. in Philly to St. Marks Place in NYC to Belmont Ave. in Chicago to Telegraph Ave. in Berkeley, all have a certain amount of similarities, and Romalotti capitalizes on them when he's weaving his intricate tale of terror. This recognition of the settings and the characters for most urban readers is the thing that makes his prose really hit home.

However, the book is only tangentially concerned with punk rock. No one needs to have a diploma in punk rock or funny hair or smelly panhandlers to fully enjoy this. The meat of the story concerns medical experiments, horror, human decay (physical and mental), abuse, murder, torture, and on and on. As bonus material, there's also some heroin addiction, S&M, piercing madness, and nazi skinheads. But wait, there's more—but pick up the book to find out what!

The major critique I have is that some of the plot has nice-sized holes in it. Of course, a major foundation of the book, the medical experiments, is currently fictional, but even so, there are some spots that could have used more plot development. Additionally, a few of the characters in the first book could have been developed a little further. Overall, these critiques are minor, because the reader is bombarded with information, snappy prose, and gripping action throughout. And a lot of "ewww that's gross" moments as well, which fit in neatly with the rest of the story. This ability to make the completely bizarre seem commonplace, much like the Japanese filmmaker Takashi Mike (Dead Or Alive, Visitor Q), is the mark of an accomplished writer.

This is a creepy, action-filled horror tale for those with strong stomachs. Step right up and dig in!

—Jesse Luscious



Big Book of Masturbation: From Angst To Zeal
Martha Cornog
$22.00 • 335 pages
Down There Press
938 Howard St #101
San Francisco CA 94103
www.goodvibes.com/dtp

Indeed, the book is big—roughly the size of a computer reference manual. But don't be mistaken, this is not a How-To book. It is a historical, sociological, zoological, anthropological, physiological, philosophical, legal, et al. look at the subject of masturbation.

The book begins by trying to define "masturbation," but because humanity has spent so long debating the subject, the book is able to spend an entire section giving a detailed timeline of masturbation throughout history. The many misconceptions of masturbation (like it being a waste of man's vital and non-replaceable resources) coupled with religion's commonly negative attitude towards masturbation, have helped it go from an instinctual and primal activity to that of "self-abuse" or "self-pollution." In the last 50 years, however, studies and attitudes have shifted the act into a more acceptable light. Cornog does an excellent job of documenting the whole process.

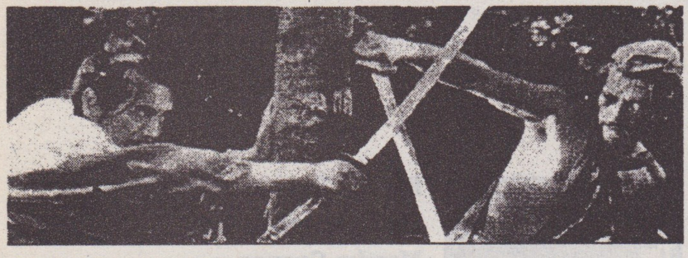
In fact, Cornog does an excellent job of detailing just about every aspect of masturbation. Her thorough research and balanced opinions make the book interesting and thought-provoking. By including facts about masturbation in nature ("Masturbation does not occur randomly in the animal kingdom—only among mammals and especially primates, the most intelligent creatures") as well as religious perspectives ("Religious authorities are not known as masturbation-friendly. Yet 'scripture' irrefutably addressing masturbation does not seem to exist in Jewish, Christian, Islamic, Buddhist, or Hindu traditions") the author covers a lot of ground and leaves room for differing opinions when she's done.

All in all this book is very informative and well-written. Cornog's voice is at once educated and entertaining. Though it's not the author's fault, the book (and society in general) seem more focused on the pros and cons of male masturbation, while keeping female masturbation to a sidebar. Other than that, the book seems very well-balanced both in content and attitudes, allowing the reader to make their own assessments of masturbation.

—Craig Ums

MOVIES

FINAL CUT BY STEVEN SPINALI



BLOODY REVOLUTIONS

When documentary filmmakers Kim Bartley and Donnacha O'Brian began their film on controversial Venezuelan president Hugo Chavez, they stumbled into a fireball that had all the elements of a good Costa-Gavras political thriller. There's populist revolt, a rightist coup, and a swift counter-coup—every bit of it captured live, as it happens.

The Revolution Will Not Be Televised is the supremely ironic title of the year's most remarkable film.

Hugo Chavez won the Venezuelan presidency in 1998 with a huge mandate from the poor, who constitute perhaps as much as 80% of the population. The media portrayed him alternately as a "mad" or "dangerous"; but in a series of Saturday morning addresses on the state-run television station, Chavez outlined a daring plan that aimed to reverse the country's economic situation.

As it happens, Venezuela is the fourth largest importer of oil. (America, on the other hand, is the number one oil consumer.) Chavez's plan was to divert oil profits from the rich to the poor, siphoning cash away from corporate interests and, in theory, allowing the average Venezuelan to enjoy a better standard of living. This didn't sit too well with the US, whose economic recovery was already being quashed by conflicts in Iraq and Afghanistan.

Venezuela's commercial television stations were united in their criticism of Chavez. Of course, these same stations were owned by the same big money that would have everything to lose if Chavez's plan went into action. At the same time, the US, led by the likes of Colin Powell, Jesse Helms, and the White House, redoubled their criticism.

And so the building blocks for the revolution were in place: a leftist Latin American leader, rightist opposition within and without Venezuela, and the awesome power of the media to make it all possible.

Multi-millionaire Pedro Cremona spearheaded a plot as daring as it was illegal. While a pro-Chavez crowd was congregating near the capitol gates, Cremona redirected an angry anti-Chavez demonstration there to create a diversion. As the two groups met, Cremona's rooftop snipers opened fire on the Chavez crowd, who tried (and failed) to fell the attackers with their own guns. Media cameras filmed the entire conflict, but selected the footage to make it seem as if the Chavez mob were aggressors. With these two groups acting as a diversion, Cremona directed military forces loyal to him to surround the capitol building. Hugo Chavez was extracted and flown to a nearby island as a captive. Under threat of bombing, all members of the Chavez government were ordered to leave.

Within a day, Cremona had gained control of the Venezuelan government and was soon busy dismantling the country's Constitution.

The very same day, reporters were chortling on television about how they were able to make it seem as if Chavez supporters had been the aggressors. All camera angles and editing.

Washington breathed a sign of relief. Bush's press secretary extended full support to the illegally formed Cremona government, and proclaimed it as a return to democracy.

Cremona's government reaffirmed its dedication to democratic rule and freedom of speech. Just as quickly, he shut down the state television station and installed a military government, which started firing on and killing demonstrators.

And Bartley and O'Brian's cameras were running the whole time, capturing every frame of the coup from the inside.

CNN and various cable news outlets had begun broadcasting the reality of the coup, and it wasn't too long before the news hit the streets. What began as a coup quickly reversed, and a confused military found themselves wondering whether to support the Chavez government or the Cremona coup. Before the weekend was over, the coup was crushed.

Chavez acknowledges his admiration and friendship with Fidel Castro, and it's obvious why. Both men share the same charisma, the same confident revolutionary fervor. It's ironic that Chavez—himself the perpetrator of two coup attempts—should embrace democracy so willingly. While **The Revolution Will Not Be Televised** may not tell the whole Chavez story, it presents a series of events that are more riveting than any more fiction.

Well, *most* fiction, anyway. It's not with any pride that I'll admit one of my favorite movies is a trasher called **Teenage Neo-Ninjas**. It's about three modern-day ninja girls who join forces with a time-traveling swordsman from the 17th century (who drops out of the sky into their hot tub) to fight an evil industrialist who's out to rule the world, with the help of the UFOs. **Returner** has time travel, UFOs, and lots of fights, so it's in the same general class of film.

In fact, **Returner** sometimes seems like a patchwork quilt of other movies. There's the hyperbolic martial arts of **Crouching Tiger**, the tech thrills of **The Matrix**, and the alien-rendered destruction of **Independence Day**, packaged in the easy-to-digest form of a live-action manga. (Just to let you know, those are good things—unless you set a premium on originality.) **Returner** uses the full vocabulary of genre films without a second thought.

Milly (Anne Suzuki) is a scruffy teenager dressed, like most people in the far future, in ragged battle fatigues. Space aliens are out to exterminate human life on Earth, which is now isolated to a few underground strongholds. Seconds before almost certain oblivion, Milly jumps into the lens of a time machine set for the current day. Her goal is almost incontestably impossible: to single-handedly stop the invasion *before* it happens. She has one day to complete her assignment.

Conveniently for Milly and the plot, she finds her way into the graces of Miyamoto (Takeshi Kaneshiro). As you might guess by his name, borrowed from the peerless swordsman, he doesn't know defeat. He dedicates himself to exterminating his enemy Mizoguchi (Goro Kishitani), a swaggering punk with spiked hair, a crummy attitude, and ambition. He's street-smart, but not much given to taking orders. Mizoguchi's boss tells him to investigate the crash landing of a flying saucer; aware of the potential windfall to be gained from hijacking the technology, Mizoguchi thinks of taking it for his own.

Returner is a charmingly shameless amalgam of familiar science fiction movie motifs. You'll find transformer robots, the time machine from **Stargate**, and the alien from **ET.** (!) Fans of anime will recognize the heroes with the stylishly mussed-up hair, for whom justice takes a back seat to appropriate fashion choices. When Miyamoto takes Milly to a clothing store to at least look presentable, the girl—despite the impending end of the world—finds extra time to shop for clothing and accessories.

Goofy moments like these break up the action, and help return **Returner** to its comic book roots. The movie is best enjoyed as Saturday afternoon matinee fare—thought he computer generated effects are the equal of most domestic actioners. Director Takashi Yamazaki molds his film so fans of the genre will have non-stop grins on their faces. Comic book moments abound, so snobby cineastes need not apply,

The Japanese video **Crusties Spending Loud Night Noize 2002** is equally entertaining for different reasons. The VHS tape contains 21 live tracks from 10 bands, including selections from the "Scandinavian Wave." (The bands Laukhaus and Poikkeus raised eyebrows when they released debut singles that were almost mirror copies of early Finnish HC—right down to the text and cover art.)

Despite a somewhat muddy sound mix, several bands are about take advantage of the close, clubby atmosphere to offer powerful performances. Poikkeus serves up a stinging HC attack, and sends the mosh pit into a lather with "Apare" (yes, that's Finnish). This extended song soon turns into a scathing white noise attack. Realty Crisis does them one better; "Last

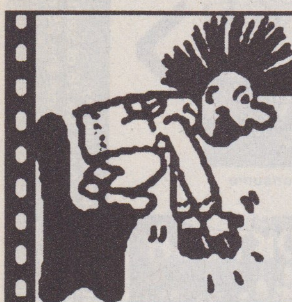
Countdown" is a sculpture in pure noise.

Disclose is best seen as a hyped-up Discharge; even their song titles, "Mass Death and Destruction" and "Visions of Chaos," recall the British HC band. The tempo and volume, however, expends far beyond the Discharge I remember seeing.

Framtid take after Svart Framtid with their tight, intricate HC style; it's stop-on-a-dime stuff with growling vocals and drumming that's almost tribal. But clearly, top honors go to Deconstruction, who are close to Terveet Kadet in the vocals, with insane song structure that are almost like a HC Flipper.

Available from Crust War.

Comments? Email me at sjspinali@yahoo.com



BRING ME THE HEAD OF GENE SISKEL

CAROLYN KEDDY

ANDRE, WILL YOU PICK UP?

I have to admit that Columbine intrigues me. I don't mean that in a sick way. I guess like everyone else, I wonder why it happened. It fascinates me how a person reacts to a situation in a completely different way than I would. I hated high school, yet I know I would have never killed my classmates. I was always thinking about getting the hell out of there and starting my real life. Even now I that high school was a waste of my time.

Zero Day is the story of two high school boys who plot a Columbine-like attack at their school. The film follows Andre and Cal through the months preceding their planned attack. Both seem to have normal lives. Andre's parents joke with him on his eighteenth birthday about what he has planned to celebrate. His mother suggests he should try ecstasy. Cal is close with his family too. There is no clear reason why they would want to do it. I feel this ambiguity is one of the strongest aspects of **Zero Day**. I really don't think it could ever be that easy to pinpoint these types of overly aggressive actions on one thing,

Andre and Cal declare themselves the Army of Two and film video diaries to be discovered after their attack is complete. Andre explains where others have gone wrong in their plots and proclaims that he is leaving the tapes to CNN's Wolf Blitzer or any other news outlets that might want them. This is as close to a motive as the film gets—the idea of fame acquired from this action. There is no such thing as bad publicity. Andre seems to feel he is doing it for a good cause, to make students wake up and see what is happening at the school. Cal seems to be using it as an excuse for suicide. Either way, how these ideas got into their heads is left up to the viewer. You need to bring your own preconceptions to the situation, but you still can never really know why it happened.

I like it that Andre and Cal are nondescript kids. They don't fit into any social stereotype: punk, Goth, heavy metaler, etc. This goes beyond looks and the easy conclusion the government would make that evil music has caused these kids to behave this way. The boys are aware that their belongings, particularly music and video games, will be used as scapegoats. They burn all of their stuff before that happens. They have easy access to guns. Andre's father keeps them in the house and his cousin also has some at his house. As Andre states, it is hard for a kid to get guns without looking suspicious, and why go through that trouble when they are easy accessible?

I would have liked **Zero Day** to maintain the video diary style and end when the two boys go into the school, leaving the camera behind in the car. That shot is ominous enough and we already know what is going to happen. Yet, the surveillance footage of the killings adds that real aspect to the film. The ruthless killing combined with their laughs is pretty creepy. Then their argument over whether or not to kill themselves is sad. The final scene of some pissed off survivors lighting Andre and Cal's memorial crosses on fire just proves that whatever lesson they wanted their classmates to learn was misunderstood.

If you aren't looking for much deep meaning and heavy subject matter in your next film, I would suggest seeing **Bubba Ho-tep**. **Bubba Ho-tep** is a comic horror movie with a good amount of intelligence. It is set in a Texas nursing home where Elvis and JFK are residing. They are not dead, like everyone thought. Elvis got sick of his fame and traded lives with an Elvis impersonator. He fell off stage one night and broke his hip. That is how he came to be in this nursing home. He is mostly preoccupied with his declining sexuality. JFK came to live at the nursing home after the CIA faked his death and dyed his skin dark so no one would recognize him.

Some residents of the nursing home start to die at a rapid rate. No one questions it because the deceased were old. Elvis and JFK start to wonder about it after each is attacked in his room. After some investigating they discover a mummy has been removed from his pyramid and his body has ended up in Texas searching for souls so he can keep wandering the earth. Elvis and JFK decide to take on the mummy to save their lives. That's all I can say about it. You just need to see it. I will also mention that Don Coscarelli of the **Phantasm** films directed **Bubba Ho-tep**. Bruce Campbell stars as Elvis. It's great fun.

The complete opposite of **Bubba Ho-tep** was that recent remake of **Willard**. I wondered why it wasn't as good as it should have been. The idea of allowing Crispin Glover to star in a movie, never mind a remake of a film about killer rats, just seemed too smart for Hollywood. Yet, it happened. And it bombed. I saw the movie. It was entertaining, but I kept feeling they could have done so much more. Crispin Glover is weird and interesting and it seems he played that down too much in the movie. It wasn't scary, but it could have been creepy.

When I heard the DVD had deleted scenes, I decided to rent it. Two of the deleted scenes show the potential. There is a real gory one where the rats eat Mr. Martin in the elevator. I am a DVD extras junkie so I also watched the documentary **The Year Of The Rat**. Usually these documentaries are one of those ass-kissing sessions where the cast is promoting the film and they can't stop talking about how great it was to work with the director and each other. **The Year Of The Rat** was not like that at all. It was one of the most revealing documentaries I have ever seen about the inner workings and failings of the Hollywood studios.

The Year Of The Rat follows the production of **Willard** from its troubled beginnings through to the end. The documentary's director Julie Ng was asked to work on the film and uses her insider perspective to thoroughly present what was going on. I have a hard time imagining any of the corporate types allowing this documentary to come out, never mind being included on the DVD. My theory is that they wanted to tack on as many extras to make the movie appealing to the rental crowd or else they didn't care about the film anymore so they weren't that concerned with the content.

The most unbelievable thing for me was that Crispin Glover was not director Glen Morgan's first choice for Willard. In fact, he wasn't even on his list. When the actor Morgan really wanted to play Willard couldn't do it, he tried Joaquin Phoenix, Macaulay Culkin and every other young star in Hollywood that comes to mind. They all turned it down. Morgan came across Glover by mistake and really wasn't that familiar with him. When a friend told him that if Glover starred in the movie he would see it at least nine times, Morgan decided to cast him. Now the whole starts to make sense. That's why Glover wasn't used to his full weirdness. It could have been a different and better movie.

The other funny thing is the test audience. The strange reliance on a group of ordinary people to tell you what is wrong with your film is what killed any chance **Willard** had of becoming a decent film. When the distraught Morgan reads some of the test audiences' opinions, particularly the ones that say they don't like movies about rats, you've got to laugh at the logic going into this process. Surprisingly Morgan still holds some high regard for the studio, because they gave him the money and had faith in him. It seems to me that they saw a pushover that they could use to make a movie their way. Earlier in **The Year Of The Rat** when the film is still being shot, Ng asks Morgan about the auteur theory. He says doesn't believe in it because he feels everyone who works on a film helps form its result. That is a nice thing for him to say, but I really wish he had some backbone to stand up to the corporate guys and push to make a good film. We've all heard the stories about the directors who stand up for their films. Those are the directors that make great films.

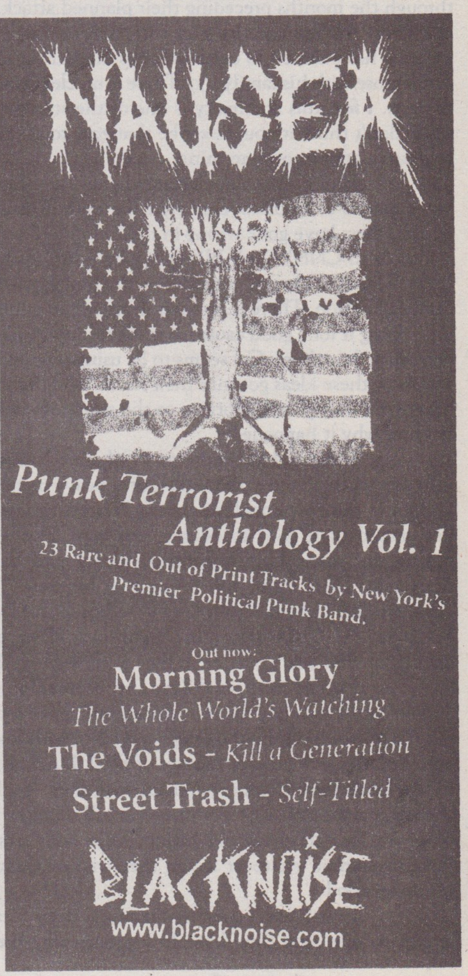
For more information on these films:
Zero Day www.zerodaythemovie.com
Bubba Ho-tep www.bubbahotep.com
The Year of The Rat: rent the **Willard** DVD at your local video store

I am always looking for films to review. If you made one, send a copy to me c/o MRR PO Box 406760, San Francisco, CA 94146-0760. You can also reach me by email at carolynmrr@juno.com.

SUDDEN DEATH RECORDS
& JOEY SHITHEAD KEITHLEY PRESENT...
D.O.A.
War and Peace
The definative D.O.A. collection that marks their 25th anniversary. D.O.A.'s best, drawn from all eras of their storied career. Culled from 13 different releases. You can see how this band influenced three generations of musicians and fans.
D.O.A.
WAR PEACE
JOEY KEITHLEY
I, SHITHEAD
a life in punk
JOE KEITHLEY
I Shithead
A sharp look at the spread of counterculture throughout Western society. Joey details D.O.A.'s most vital times in a hilarious and tumultuous way. Riveting, political and upbeat.
VARIOUS
Let's Start The Action
Electronic tribute to D.O.A. by artists from around the world, remaking some of D.O.A.'s best songs. A real shock. Digital hardcore/breakcore/gabber/industrial/power rhythmic noise/dark ambient acts
LET'S START THE ACTION
AN ELECTRONIC TRIBUTE TO D.O.A.
D.O.A
HARDCORE 81
D.O.A.
Hardcore '81
CD/LP This album spearheaded Hardcore punk. Re-released for the 1st time in 21 years. [Bonus tracks "Don't Turn Yer Back On Desparate Times" EP]
"Between this and "Something Better Change" you have pretty much 2 of the top 5 Canadian punk records of all time." AMP
" When I get depressed I listen to Hardcore 81" Flea.
D.O.A.
Something Better Change
CD/LP Features World War 3, The Enemy and New Age.
"An absolutely awesome record. So heavy with chops it nearly leaks." ~ Big Takeover
This album influenced a generation
SOMETHING BETTER CHANGE
D.O.A.
WIN THE BATTLE
D.O.A.
Win The Battle
CD/LP "D.O.A.'s best new album in 20 years!" J. Rabid
"Fuck me, this is really good.This is definately a return to former glories and is certainly as good as[Something Better Change and Hardcore 81] Punk, rock, and hardcore, early eighties style, in a truly pissed, raging and rocking mix." AMP
Features 'Deadmen Tell No Tales', 'We're Driving to Hell and Back', 'Just Say No To The WTO', and 'If I Were a Redneck'.
D.O.A.
See our brand new website for t shirts, vinyl & posters galore!
Plus more DOA CDs+LPs, D.O.A. Greatest Shits DVD, D.O.A/THOR-ARE U READY DAMNED, + The REAL McKENZIES LIVE! GO TO
www.suddendeath.com
or write to:
Sudden Death Records
Cascades P.O.
Box 43001
Burnaby, BC,
Canada V5G 3H0
email: info@suddendeath.com
SUDDEN DEATH RECORDS

REMAINS OF THE DAY
RemainsOfTheDay
"hanging on rebellion" new Lp!
Uncurbed
Uncurbed "Chords for freedom"
10" version of this kick ass record
UNKIND. MIELIEMME TUHKASTA
Unkind
"mieliemme tuhkaska" Lp
MADAME GERMEN
AS CICATRIZES DO PARAISO
Madame Germen
"as cicatrizes do paraiso" CD
LEGION
scheisse christus
Legion 666
"scheisse christus" CD (Lp later!)
Born/Dead vs. Consume
split Lp
WAIT TREMBLINGLY!!!
RADICAL PUNK ATTACK!!
D.S.B
DSB
"wait tremblingly!" Ep
TO WHAT END?
AND HISTORY REPEATS ITSELF
To What End?
"and history .... Ep
Bombstrike
Bombstrike
"livets laga slocknar" Ep
OKTOBA
Oktobr
s/t Ep
check out the european tour by:
> RemainsOfTheDay from the 28 of september to 23 of november 2003 <
> Born/Dead and Consume from the 25 of september to 1 november 2003 <
> Unkind from 27 of september to 10 of october 2003 <
> Madame Germen 20 of october to 25 of november 2003 <
still hot: Autoritär vs Coma split Ep, Institute "2shadows" CD
upcoming: Deformed Conscience disco CD, Institute 2piano player" Lp/CD Hellshock CD, RemainsOfTheDay vs Keitzer split Ep, FDM CD, GeneralSurgery vs TCME split Lp
you need a tour van in europe - we do van rental!
you need a tour shirt - we can print this for you!
Yellow Dog
Box 550208
10372 Berlin
www.yellowdog.de

vena • cava
new album
so evolved... inhuman
"Post-punk, punk, post-pop-sibling-fro-core...
fucking great stuff!" -Destroy All Monthly
hear it/buy it @ www.
venacavamusic.com
cd 8$ m.o. to corey froschheuser
3613 reynard way san diego ca, 92103
2$ s&h. north america 4$ other


NAUSEA
NAUSEA
Punk Terrorist
Anthology Vol. 1
23 Rare and Out of Print Tracks by New York's Premier Political Punk Band.
Out now:
Morning Glory
The Whole World's Watching
The Voids - Kill a Generation
Street Trash - Self-Titled
BLACKNOISE
www.blacknoise.com

THE ENABLERS

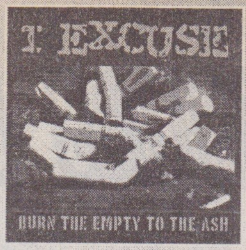
"SWEET FUCK ALL" CDEP

"This band knows how to take me back in time. Strong punky rock with their mix of old Minneapolis music aka The Replacements, Soul Asylum and Husker Du with a touch of Leatherface."
MAXIMUM ROCK'N'ROLL, NOVEMBER 2003

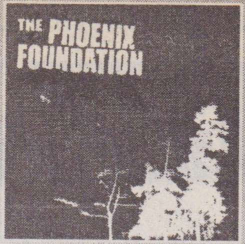
THE PRICE IS $10.00 POSTPAID IN CASH FROM THE UK TO THE WORLD
Please see assemblylinemusic.com for online payments (via PayPal)

NEWEST INDÜSTRY
DISTRIBUTED IN THE UNITED STATES
BY NO IDEA RECORDS AND DISTRIBUTION

UNIT 100 • 61 WELLFIELD ROAD • CARDIFF • CF24 3DG • UK • WWW.THENEWESTINDUSTRY.COM

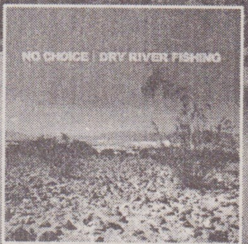


I EXCUSE
"Burn The Empty To The Ash" CD
The best punk band in Japan. Like Dillinger Four meets Leatherface! Not joking either!



THE PHOENIX FOUNDATION
"These Days" CD
Totally incredible Husker Du / Manifesto Jukebox styled Finnish punk rock. Wow x 10!

SHONBEN
"1999" CD
Anthology of the ex-Broccoli band. Amazing... Look out for Scott's new band Sedaced.



NO CHOICE
"Dry River Fishing" CD
The best punk rock band in the UK right now. US tour with Against Me! February 2004.

CD ALBUMS ARE $14.00 POSTPAID FROM THE UK TO THE WORLD
Please see assemblylinemusic.com for online payments (via PayPal)

Coming up next : NO CHOICE / FIFTH HOUR HERO split 7" (on No Idea in the USA) • BLACK COUGAR SHOCK UNIT debut CDEP (ex-Panthro UK United 13, House on Fire, Discount) • SEDACED CDEP • THE PHOENIX FOUNDATION - "We Need To Make Some Changes" CDEP • NO CHOICE CD • CAN'T SAY CDEP

the Prowl

"Misery" CD / 10"
Alternating between fast, gritty hardcore anthems (Adolescents, Necros) and slow, atomospheric punk (Samhain, Wipers, TSOL), "Misery" is a manic ride through a twisted mind. Turn the lights down low and close the door. The future is coming.

ANNIHILATION TIME

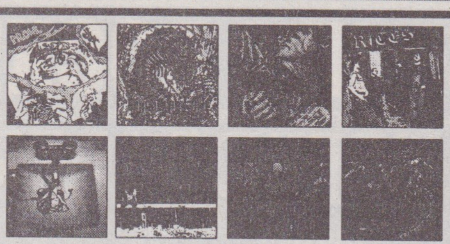
"Bad Reputation" CD Single / 7"
The best band on the planet return with a new 4 song EP and a new singer. "Bad Reputation" is the audio equivalent of doing 'ludes with Hells Angels in the parking lot of a Deep Purple concert and blasting Black Flag's "Live '84" in your headphones. This is Rock N'Roll California.

THINK I CARE

s/t CD / LP
This is quite possibly the meanest, most violent sounding hardcore record to be let out of it's cage since Voorhees' "Spilling Blood..." LP. You are being lied to, abused, and taken advantage of by society and Think I Care are the voices in your head. For fans of Infest, DYS and Sheer Terror.

the RITES

s/t CD / LP
Fast, high energy hardcore brought to you by members of Tear It Up, Cut the Shit, and Down In Flames. Use Poison Idea's "Pick Your King" as a reference point. Real fucking vicious. CD format contains their "Your Last Rites" 7" and a live radio set.



ALSO AVAILABLE:

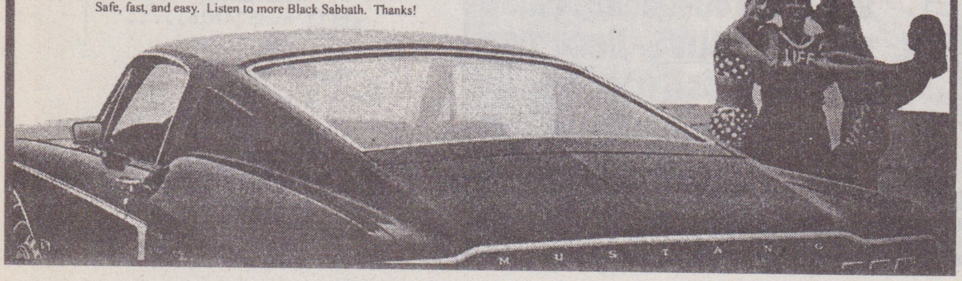
DRAGNET - "We're All Cutthroats" CD / LP
(Fast, memorable hardcore with a slight modern sound)
ANNIHILATION TIME - s/t LP
(Black Flag via Bl'ast! influenced motherfuckers. Pettibon cover art.)
TEAR IT UP - Nothing To Nothing CD / LP
(A modern classic. DRI, Black Flag, and Youth of Today all come to mind.)
VICTIMS - Neverendinglasting LP
(Steamroller Swedish hardcore juggernaut. Smokes!)
SELFISH - Cry For Love, Cry For Death CD / LP
(Japanese hardcore via Finland. Death Side worship? Possibly, but where's the problem?)
BORN DEAD ICONS - Work CD / LP
(Thundering hardcore from Montreal. One of the best in N. America. Their 1st LP.)

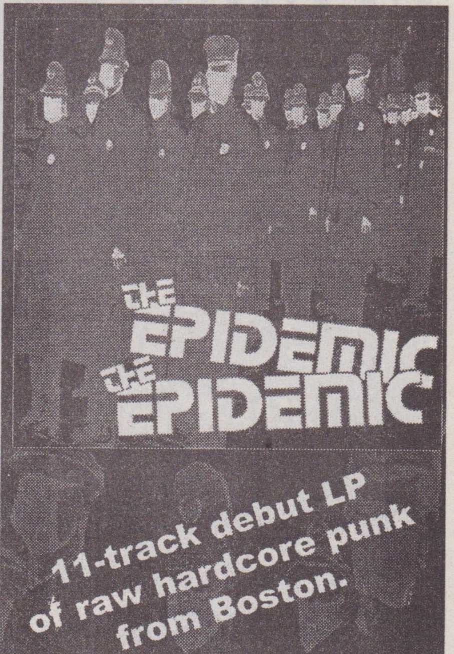
CUMMING SOON:

R'N'R - The Infamous and Notorious CD / LP
(Ferocious rock inspired hardcore from some Think I Care folks.)
STRAIGHT TO HELL - We Will Bury You CD / LP
(Mean Scandinavian styled hardcore from members of Dropdead and Ulcer.)
SEX MANIACS - Mean As Hell CD / LP
(Like AC/DC fucking the Dwarves in your sister's bedroom. Real big balls on this one.)
FULL SPEED AHEAD - Born To Lose CD / LP
(After 3 years we saved this future skatepunk classic from the shelves. Pushead art.)

WWW.DEADALIVERECORDS.COM

Listen to free MP3s and check out our enormous online store with over 1,500 hardcore, punk, and fucked up rock records, CDs, shirts and more. Safe, fast, and easy. Listen to more Black Sabbath. Thanks!





THE EPIDEMIC

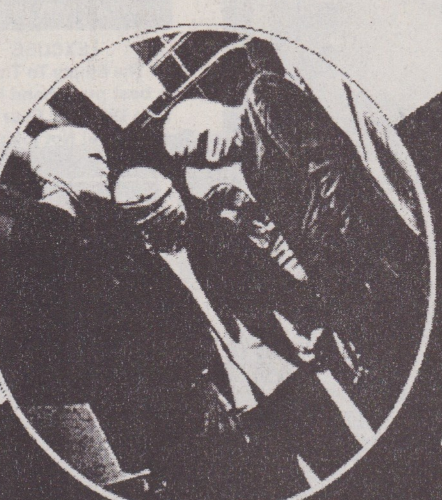
11-track debut LP of raw hardcore punk from Boston.

$9 Postage-Paid

Welfare Records
c/o Second Coming Records
1105 Mass Ave.
Cambridge, MA 02138

THE PARALLEL UNIVERSE OF...

HENRY FIAT'S OPEN SORE



US $10.00 PPD
INT'L $12.00 PPD

GET THE LP NOW ON

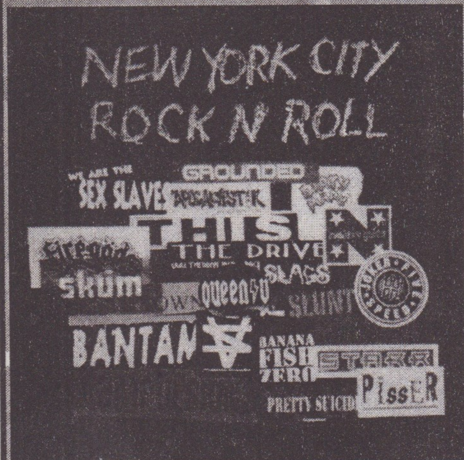
RAW DELUXE

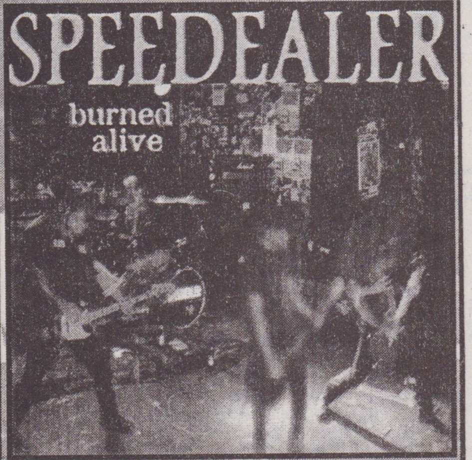
PO BOX 23882
OAKLAND, CA 94623

WWW.THEERAWDELUXE.COM

CD AVAILABLE ON COLD FRONT RECORDS

RADICAL RADICAL RECORDS NYC ROCK!





22 Kick-Ass NYC bands on 1 Kick-Ass CD

Compiled by Steven Blush, author of American Hardcore: A Tribal History

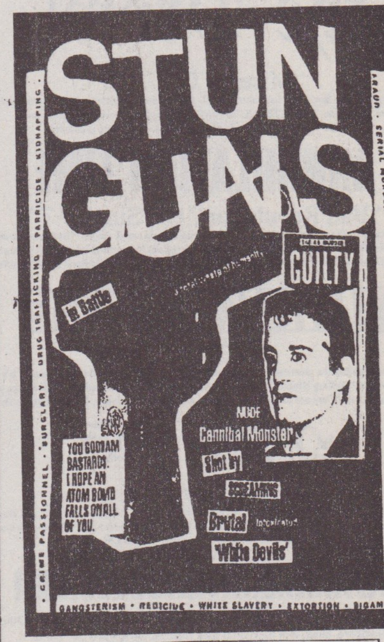
with: Slunt, Queen V, Sex Slaves, Joker 5 Speed, Pisser, Bantam, The Drive, Banana Fish Zero, Supervillain, This, Dirty Mary, Sküm, Grounded, Pretty Suicide, Go To Town, Detox Darlings, MORE!

The HARDest, FASTest, TIGHTest band on earth star in the 40-minute hellfire of BURNED ALIVE - Recorded Live @CBGBs NYC on July 4th, Independence Day

www.speedealer.com
www.testicle.com/reo.htm

Radical Recs 77 Bleecker St. NYC 10012 212-475-1111 www.radicalrecords.com

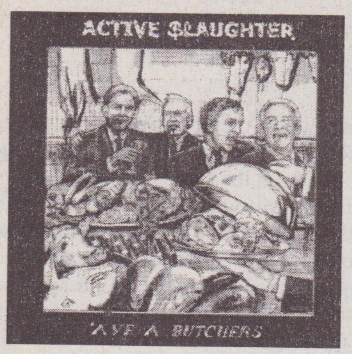
SHUT UP RECORDS



still available.....
stun guns l.p.
$8ppd. us
$13 elsewhere
ye' olde buttfuck 7"
out in jan.
m.o. to brad lackey
pob 1671 oakland,ca.
94604

RECORDS

Send MRR your release for review. Don't send wimpy, arty, emo, metal or MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include post-paid price and contact information when mailing. If possible, send two copies of vinyl records (one for MRR, one for the reviewer). *We will review CDs, but just CD-only releases.* If on vinyl and CD format, send us the vinyl. We are reviewing demos again, so send HIGH quality cassette-& CDr only releases directly to: Erin Yanke, PO Box 1113, Portland, OR 97207. *No reviews of test pressings or promo CDs without final artwork.* Staff: (TB) Tim Brooks, (RC) Rob Coons, (CC) Carl Cordova, (AC) Arwen Curry, (AD) Andy Darling, (DD) Dr. Dante, (SD) Sean Dougan, (JA) Jake Filth, (JF) Jonathan Floyd, (LG) Lien Gray, (JH) Jeff Heermann, (VH) Vince Horner, (KK) Kenny Kaos, (CK) Carolyn Keddy, (RK) Ramsey Kanaan, (RL) Ray Lujan, (BM) Bobby Manic, (MM) Megan March, (HM) Hal MacLean, (AM) Allan McNaughton, (JB) Janelle Blarg, (DP) Donna Poole, (WM) Wm. Rage, (SR) Sandra Ramos, (SP) Spencer Rangitsch, (WR) Will Risk, (BR) Bruce Roehrs, (RR) Roy Rohlfing, (AS) Andrew Scott, (SS) Steve Spinali, (MT) Mike Thorn, (RW) Ryan Wells, (SW) Shane White.

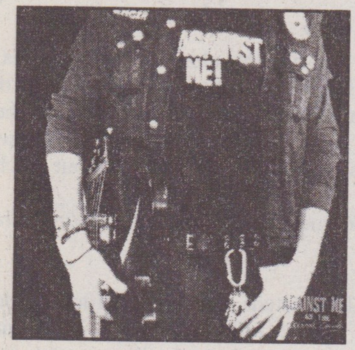


86'D – "Budweigle Blues" EP

I have no idea where the girls that make up 86'D are from, but I wish they were from my town. 86'D play that sloppy DIY punk that screams cheap beer, underage drinking, and fuck the system. If these girls had been in *Star Trek IV* they would have given Mr. Spock the beat down he rightfully deserved for taking out one of the punks. A winner. (JF)
(Communichaos Media, Box 825, 101 36 Stockholm, SWEDEN, www.communichaos.com)

ABORTED – "Wolf Dog" EP

Fuck Yeah! Simple, sloppy, punk... played fast!! After an entire day of suffocation thanks to the latest emo and metal sensations, this is the best record on earth. Two songs that totally capture the 1983 American hardcore sound. I don't know if I can say that the songs are actually "good," but these guys don't seem give a fuck, and just wanna play fast. You gotta love that! Limited to 300. (VH)
(no address)



ACTIVE SLAUGHTER – " 'ave a Butchers" CD

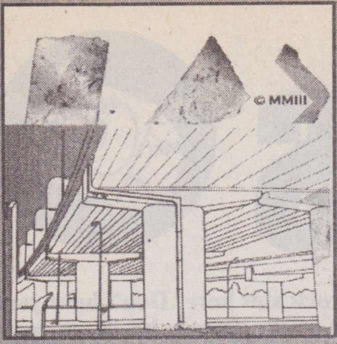
Hardcore political punk from England with a street feel. The songs are catchy and not too fast, with sing-along choruses and group back-ups. The result is something that, it has to be said, harks back to CONFLICT's glory days. Now don't wet your combat pants just yet—I just said they remind me of CONFLICT, but they're still not CONFLICT—maybe EXIT-STANCE or LIBERTY would be a better comparison (actually they're better than LIBERTY), or the PIST for you younger people. They cover a wide variety of subjects such as animal liberation, Palestine, the Labour Party, nuclear power, the clergy, patriotism, etc., etc., each topic taken from a roughly anarchist viewpoint. The lyrics aren't bad (unlike their name) and overall this is a pretty damn fine release. Perfect for listening to while you soap your hair up, smash the state, or apply scabies lotion. (AD)
(Slaughtered, PO Box 35913, London, N17 9YP, UK)

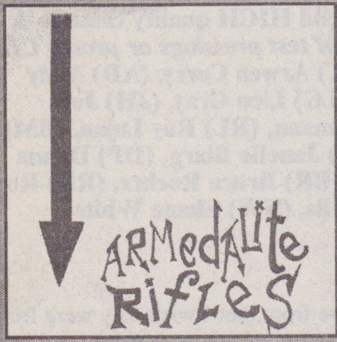
HASIL ADKINS – "Kim Rock/Baseball Bat Song" 12"

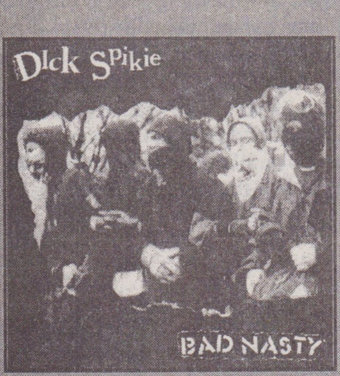
Hey, there are a million reasons to love HASIL ADKINS. Speaking as the resident *MRR* one-man band expert and fellow admirer of chickens, I will add that putting out a two-song twelve-inch record takes a great deal of balls these days. Maybe that credit should go to the label Rockin' Bones for actually doing it. "Kim Rock" is a speedy stomper. "Baseball Bat Song" is a heartbroken love ballad with the twist of warning the woman to stay away or he'll use his baseball bat. Two great songs that will be worth all the money you'd have to shell out for them. (CK)
(Rockin' Bones, Gualtiero Pagani, Borgo Palmia 3a, 43100 Parma, ITALY, info@rockinbones.it)

AGAINST ME! – "...as the Eternal Cowboy" LP

I hate it when bands I like get popular. I'm like a bitter ex-boyfriend seething with jealousy and small-mindedness. So, I was going to give the new album by AGAINST ME! a so-so review and make a quip or two about the mall or Hot Topic or something, but I can't do it, it's just too good. Where *Reinventing Axl Rose* may have got just a little too...I don't know...*campfire* at times, this one isn't quite so cutesy and shows their sound maturing. The harmonies and sing-







alongs are still there, just in more of a CRIMPSHRINE way as opposed to a FIFTEEN way. Sharp, melodic, and catchy as hell, this one—if given the chance—is even more lovable than the first one, or you can be a jerk and make a snide comment and listen to the next band who will betray you. Saying that, they're playing in town tonight, but I can't go, because if I went I'd have to kill everyone. (AD)
(No Idea)

THE A-LINES / MISS MARY – split EP

Both bands play rough-edged garagey pop with dreamy female vocals. Kind of twee in a Postcard Records sort of way. If you're embarrassed about liking BELLE & SEBASTIAN this will give you some of the same jollies but with a little more street cred. Not usually my thing but I liked this a lot, especially MISS MARY. (AM)
(Waxfruit, 222 W. 21st St #F133, Norfolk, VA 23517, www.waxfruit.org)

AMAZING LARRY – "My Baby's a Mannequin/Beautiful Noise"

These LARRYs are kinda herky jerky. Both songs are pretty unique and heavily syncopated, but they'd be much better if the delivery was cleaner. I bet if these guys record these next year, they'll be dialed in and powerful. Good songs on a premature release. (HM)
(King Bee, PO Box 1164, Denver, CO 80201, www.amazinglarry.tk)

AMERICA IS WAITING – "In the Lines" CD

Seven songs of progressive indie "rock" that sounds like something I'd buy because it's on Dischord, then sell back a week later... They've got a lot of energy, and the songs are interesting, but the bottom line is that they're playing the worst style of music on the earth, short of "rap-metal", and it sucks. (VH)
(Die Die Diemond, PO Box 161925, Austin, TX 78716)

ANTI-FLAG – "The Terror State" LP

I know the kinds of venues these guys fill up, and I don't tend to want to be there. Still, I would rather the scrubbed, sweatshirted hordes, always so thirsty for an anthem, be chanting one of these, than…oh…I shudder to think. (But with recruiting booths at the Warped Tour, I guess you can sign up for rebellion and a uniform on the price of one ticket.) Musically, don't you know the story with these guys? Whoa-oh! Whoa-oh! Whoa-oh! Fist in the air, friend! They're a political band, and they have a knack for pulling a chorus out of the details (included, in the liner notes) of political reality. You might call it propaganda, but let's just call it songwriting. For me, in my old age, the whoa-ohs aren't enough; the songs don't have that prerequisite vulnerability, or wildness, I need to feel righteous. But no question, they have their sound down, this is good—when the kids will fill up the halls, they won't go home jaded. (AC)
(Fat)

ARMEDALITE RIFLES – "Won't Fight/Won't Fight" EP

The RIFLES' guitarist plays all sorts of hooks and noodles along with the chorus vocals that sorta remind me of SHOTWELL or CRIMPSHRINE. The riffs are pretty solid, but the delivery lacks intensity and their songs need drastic editing. Not only is the tempo on the slow side, the songs don't end before they're overplayed. Well, they did need to accommodate the theremin (?) solo into the harmonica (?) solo and back into the extended chorus…maybe that would work out much better live. These guys have a lot of potential. (HM)
(Wrinky Dink, 72 Johns Estate Rd, Pine Bush, NY 12566, members.fcc.net/rubbiolo/index.html)

ASSASSINATE – "Lightning Strikes" EP

Burly as fuck, MOTORHEAD meets DISCHARGE, studs and spikes hardcore from these Portland punks. Nice, thick production—with a perfect, raw but full and meaty guitar sound. Nice mid-paced pogoing feel too—no moshing allowed! You can just see a sea of spiky tops going apeshit, studs a'flashing, cider a'swillin'—great debut and hope to hear more! (MT)
(Whispers in Darkness, PO Box 40113, Portland, OR 87240-0113)

AVSKUM – "Punkista" LP

AVSKUM are a total fucking skull-crushing Swedish hardcore powerhouse. They've been at it forever and unlike so many others, have only gotten better with age. Crushing recording here—providing the power for their critique of and call to arms against the oppressive capitalist system and all its symptoms (racism, war, etc). Amazing record here folx—fans of SKITSYSTEM and TOTALITÄR would be doing themselves right to check this out. (MT)
(Prank, PO Box 419092, San Francisco, CA 94141-9092, www.prankrecords.com)

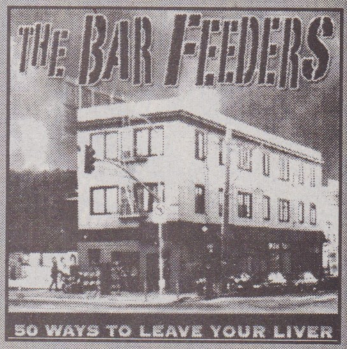
BAD NASTY / DICK SPIKIE - split EP

DICK SPIKIE has built a solid reputation as a quality chaos punk outfit from Japan with songs that hearken back to the sound of the United Kingdom in the early 80s. There's good ham-fisted guitar, deep vocals with harmonies, and a rock-solid foundation of bass playing and drumming.

The "You're a Bastard" and "System" songs on this EP reaffirm Dick Spikie's place amongst the punk rock hierarchy of Japan. Side two of this EP features BAD NASTY from France with their vinyl debut. BAD NASTY have been gigging regularly and have performed more than 30 shows in France, Germany, Italy, and Switzerland. BAD NASTY plays good melodic street punk with catchy hooks and pleasant mid-tempo punk enthusiasm. We will look forward to more music from BAD NASTY. (BR)
(Dynamite, c/o Yanic Bilen 7 Rue Jules Massenet, 69330 Meyzien, FRANCE, dynamite@netcourrier.com)

BAD TASTE / NET WEIGHT – split EP
BAD TASTE are my new International Hardcore Heroes of the Month and then I flip the disc over and NET WEIGHT are my new International Hardcore Heroes of the Month! Both bands rage at furious levels; BAD TASTE is fast crusty HC, reminding me of Japanese style core or groups like NINE SHOCKS TERROR, while NET WEIGHT rage fast-core with small hints of the good ol' power-violence style creeping in. Both bands get the pit swirling! (WM)
(Mala Raza, AP. 6 037 – 50080, Zaragosa, SPAIN, www.malaraza.org)

BAILER – "This Took too Long" CD
Melodic, emo, screamo, pop...those are some of the words that come to mind as I listen to this. This is pretty straightforward with not much flare and when the vocalist breaks into those passionately sung vocals I could barely stand to listen to it. (RC)
($4 ppd; Not Bad, PO Box 371292, Denver, CO 80237; www.notbadrecords.com)



THE BAR FEEDERS – "50 Ways to Leave Your Liver" CD
These guys are always great, with their crazy wit and breakneck speed, and their third release is no exception. Once again, The BARFS offer insight on silly themes including (but not limited to) crazy girls, food, barf, and of course drinkin', all put to dynamic, hook-laden hardcore. The BARF EATERS have another superior disc, and amazing live energy, so check this out and see them live! (HM)
(ADD, PO Box 8240, Tampa, FL 33674, www.thebarfeeders.com)

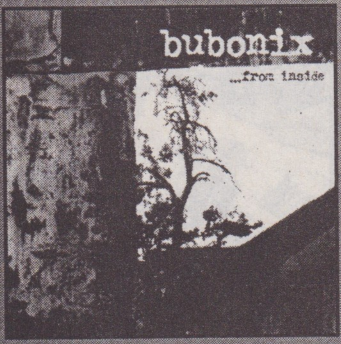
BARSE – "Better Be Ready" EP
Four tracks of super-catchy old-school punk rock from the council estates of northern England. Snotty vocals, humorous lyrics, and cool fuzzy guitars sound make this a winner, proving that even ugly bastards can make sweet, sweet music. (AD)
(Hell's Tone, Merimiehenkatu 15 C 32, 80100 Joensuu, FINLAND)

BEATNIK TERMITES – "Girl Crazy!" CD
It's been awhile for this Cleveland pop punk combo. No big changes here, just more of their QUEERS and PARASITES-like pop punk and power pop. These vets are right in there with the "ohhh's and ahhh's" crowd going back to the early 90s. Nine songs on this good release. (RL)
(Insubordination, www.insubordinationrecords.com)

BESTHÖVEN – "More Victims of War" EP
BESTHÖVEN, from Brazil, crank out five tracks raw Dis-core—simple, repetitive mid-paced hardcore which. borrows heavily from the classics of the genre (ANTI-CIMEX, MG15, and of course DISCHARGE) but putting their own spin on it for sure. Many kudos to those raw d-beat obsessed fools on from the Jersey shore for reissuing this one time very limited Brazilian release and making it widely available for mass consumption. (MT)
(Game Of The Arseholes, PO Box 511, Whippany, NJ 0781-0511)

BLACK LIPS – LP
There are two sounds to the BLACK LIPS. Usually I like the fast, punchy, power pop, punk rock songs. The ones with all the yelling and catchy riffs. For some reason tonight I am liking the slower ones where the singer is super lethargic and the whole song sounds like it is playing at the wrong speed. It's reminding me of the soundtrack for *Head* and I love that movie. Maybe I'm just getting a contact high from Mr. White. (CK)
(Bomp, theblacklips@hotmail.com)

BLACKS / PERSUADERS – split EP
Two deceased bands (Sweden's lily-white BLACKS and Louisiana's rough-and-tumble PERSUADERS) bridge the Atlantic and toss out a couple of tracks from their vaults. Historians snap to attention, the skies darken, and evil walks the earth once more. I remember liking the Delta Bluesy PERSUADERS during their '97-'98 heyday, and dig their two tracks ("See My Reason" and "Fuck You Mr. Roboto"). It's worth noting that Carolyn Keddy's fave one-man sensation KING LOUIE made his debut in the band. Was less of a fan of the overachieving, sledgehammer BLACKS but "Texas by the Tail" sounds all right to me. Limited edition of 500, if that sweetens the pot any. (JH)
(Rockin' Bones, Borgo Palmia 3A, 43100 Parma, ITALY www.rockinbones.it)



BLACKTOP – "I Got a Baaad Feelin' About This" CD

Post-GORIES pre-DIRTBOMBS Mick Collins at his soulful, bluesy best. This here CD compiles this short-lived band's complete recorded history (LP and a bunch of 7"s) and a right swampy, dirty blues ride it is too. Fact No. 1: Mick Collins has more soul in his little finger than you have in your whole body. Fact No. 2: If he's in the band it will rock. Period. BLACKTOP is no exception, gritty and lo-fi with a blues/roots rock 'n' roll backbone held together with the Collins soul flare. A welcome addition to the Collins legacy. (TB)

(In The Red, PO Box 50777, Los Angeles, CA 90050 www.intheredrecords.com)

BLAME GAME / ZANN – split LP

Post Punk? Post Hardcore? Post Rock? Post Emo? I don't know what this is… BLAME GAME, from Atlanta, play quirky, angular, choppy emo that sounds like a more complicated version of BOY'S LIFE. Spastic, unpredictable drumming, and lots of complex, moody guitar work create a serious roller coaster sense of dynamics. Imagine JOHN FAHEY with PALATKA as his back up band. There's no meandering or wanking. What their doing is interesting, and at times, engaging. But there's no punch. The songs don't go anywhere, and it gets old fast. ZANN, from Germany, play dark heavy sludge rock filled with bizarre drones and odd changes. The scratchy vocals and sparse melodies bring to mind 90s French emo bands like FINGERPRINT and ANANDA. At times, it's relentlessly brutal. But just as often, unbelievably slow and repetitive. Once again, there's just no fucking punch and it doesn't work for me...but for the potheads out there, dude, this is like, an amazing record. (VH)

(Crab Apocalypse)

BLAST / JACK THE RIPPER / EXTINCT GOVERNMENT – "Anger and Sorrow" split CD

This is a Japanese punk split with three distinctive bands. My favorite of the three, the BLAST, delivers intense, fast, and aggressive hardcore. JACK THE RIPPER gives us DISCHARGE-inspired hardcore. And last, EXTINCT GOVERNMENT has three catchy, more mild guitar solo-oriented street punk tunes. I'd love to hear more of the BLAST. (SR)

(Barkbox, 2-8, Higashimatugaoka Ikoma, Nara, JAPAN 630-0249, bark-box@m3.kcn.ne.jp)

BOSS MARTIANS – "The Set-Up" CD

This Northwest combo dishes out some decent new wave meets power pop. Along the ways of early ELVIS COSTELLO and the STEREO. Strong vocals drive this guitar driven release with a touch of keyboards in the background. A good pop release. (RL)

(MuSick, PO Box 1757, Burbank, CA 91507, www.bossmartians.com)

BRAINS OF HUMANS – "Humanity" 12"EP

This brilliant Swiss punk band was around from '85-'89 (This was all recorded in '89). Although it's an awesome anarcho-punk record, it's a shame that its only four songs, since their tapes and 7"s are hard to come by. (SR)

(Strongly Opposed, Flurweg 29, 2504 Biel, SWITZERLAND)

BROKEN CIRCLE – "A Storm Within" CD

Dutch emo-edged metalcore, quick paced, that might be fairly typical and potentially ho-hum if not for the vocals of the young lady singer that alternates back and forth between clean and shredded vocals, giving their sound more of a punk feel than a regular Joe Fellow might. Perhaps the lack of testosterone on the voice takes away from the tough-guy-kickbox-dancing feeling I sometimes associate with this type of music? I couldn't really say at this point but I did enjoy this recording. (WM)

(Crash Landing, Bachlaan 201, 8031 HE Zwolle, NETHERLANDS, www.crashlandingrecords.tk)

BROKE REVUE – "Oldtime-Futureshock" LP

An intensely dense-sounding record that calls for a real commitment from the listener. Sort of like riding a one-way ghost train through the tunnel and off the tracks. Guitar, bass, drums and vocals are compressed into a narrow bandwidth of sound that leaves plenty to the imagination…the depth of reverb and echo are such that it brings first-LP PINK FLOYD to mind, drop-kicked from Swinging London to the Modern World. "All Those Letters" is a classic, "haunting", I might say. Dylan meets Childish. The BROKE REVUE can be and have been filed in with the HEADCOATS and their assorted side-projects, but these marsh poets have an identity all their own. (JH)

(Milou Studios, PO Box 1028, Croydon, CR9 2PN, UK)

BRUTAL MASSACRE – "Braindead" LP

Simple but effective negative outlook d-beat inspired thrashy hardcore from Switzerland. Brings to mind BLOOD SPIT NIGHTS but less manic, less distortion. One of the singer's voice—I think it's the drummer—is so gravelly that I would hazard a guess that he gargles every night with broken glass and bits of concrete to get that effect. Jangled chords, rumble bass, fast thrashy drums, two singers (vicious and shouting) = Kick Ass! Kick Ass! (WM)

(Strongly Opposed, Flurweg 29, 2504 Biel, SWITZERLAND)

BUBONIX – "From Inside" CD

12 tracks of RAGE AGAINST THE MACHINE-inspired rap metal core. Full of chugga chugga guitars, breakdowns, mosh parts, and whoas. Pretty slick production with personal-as-political lyrics in English and (I believe) German. Sincere enough I guess, but not mine, or I would imagine most readers of this rag's thing. (RR)
(Bubonix, Hahlgartenweg 11, 65549 Limburg, GERMANY, info@bubonix.de)

CAMARO CROTCH – "Discography" 3xLP

1. "This record is the only record guaranteed to get you high too!" —from the press release. Wrong. I'm not high. I was hoping to get high but I didn't. 2. "…Two live shows and one demo….". Wrong. Two demos and one live show. 3. Claims this is a 3xLP picture disc. Sort of. Three LPs, yes. Pictures… well, color copies glued onto five of the sides with the sixth side being the only playable side, no less playing from the inside out. What can be learned from all this? Throw away the press release, it's all lies. Oh, the music? Thrashy, noisy, screaming mess of thrashy noisy screamo-styled hardcore. Probably were fun to see live. A better recording would've, of course, made all the difference but I doubt that that was the original intent from a band that lasted all of five and half months. Comes in a screen-printed paper grocery bag and is limited to 100 copies. (WM)
(Stickfigure, PO Box 55462, Atlanta, GA 30308, www.stickfigurerecords.com)

CAMPUS TRAMPS / TRASH BRATS – "The Hellraisers Vol. 9" LP

The CAMPUS TRAMPS give us a post-mortem batch of hot rod choad rock turds. The TRASH BRATS serve up a bunch of previously released glam/70s guitar wank tunes. What more do you people want from me? Fans of the bands will probably dig this, but personally I was never a fan of either band, so bite me. (BM)
(Rockin' Bones, c/o Gualtiero Pegani, Borgo Palmia 3a, 43100 Parma, ITALY, info@rockinbones.it)

CAN I SAY – "The Last Goodbye" CD

Hmmm, I'm not sure what to make of this. Five songs of mid-paced hardcore that sounds like it could have come out in the early 90s. This definitely reminds me of a lot of the straight edge hardcore bands that started experimenting with metal and grunge, but weren't committed to ripping off SLAYER riffs just yet. In a weird way they remind me of BANE, but with wanking guitar solos and intricate bass lines. This is a good example of too many cooks in one kitchen, if you ask me. (CC)
(383, PO Box Hamburg, NY 14075)

CAPTAIN VS. CREW – "Sometimes Up Is the Only Direction" CD

Straight up indie rock on this one. Not punk in the "desperation" sense, so I can't play with the aesthetic velvet rope, as it were. There are a few interesting ideas on this but the overall sound is blah to me. (RW)
(Jealous Butcher, www.jealousbutcher.com)

THE CARNIVAL – "The Carnival II" EP

Extremely raw distorted Finnish hardcore mayhem. This EP is a four song brutal attack that is fast, scathing, and damaging. The first song on the B side is a mid tempo metallic song chock full of heavy guitar riffs, slurry growled vocals, and vicious rants. Tough, definitely worth a listen. (LG)
(Heikki Romppainen, Kansakoulunkatu 9, 87150 Kajaani, FINLAND)

CERAMIC HOBS – "72 Hour Drink Binge" EP

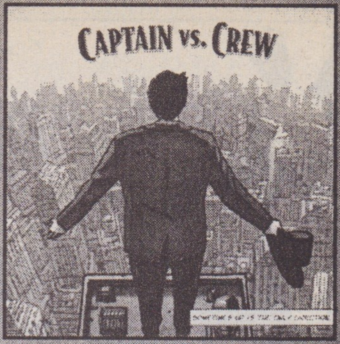
Some serious art-damaged audio terrorism found in these grooves. Warbly spoken and screamed vocals, tape manipulations, skronky horns, samples, backtracks, and other tomfoolery that somehow retains song structure and melody. At times reminiscent of some of the stranger BUTTHOLE SURFERS tracks. The SUN CITY GIRLS, CHROME, and even the LIL' BUNNIES (especially on "Trilaterals killed Cornelius Cardew") come to mind as well. Plenty of interesting lyrics to read on the inside of the sleeve, but I can't seem to find any info about the HOBS, other than that they have a PO box in the Netherlands. I suspect they are from the UK though—much of the subject matter, accents, and samples are British. Highly recommended DIY art punk. Don't delay, only 200 made. (RR)
(PUMF: 130, Common Edge Rd, Blackpool, FY4 5AZ, UK)

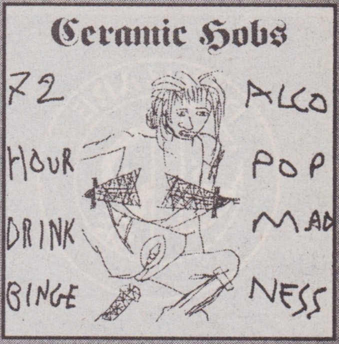
THE CHARISMATICS – "Stop Rock and Roll" CDEP

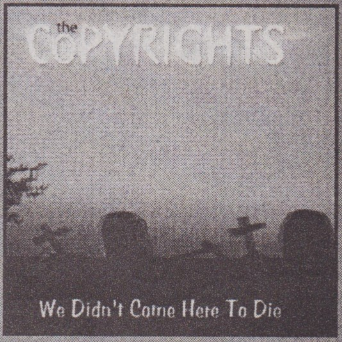
I don't know why the fuck this was made. Some pop punk band from Texas covering the WHO, FUGAZI, BLONDIE, and the RAMONES…Nothing else. Just four covers. This is pretty disposable. It's fluff. It's nothing. It's a waste of plastic. It's another shitty review. (BM)
(Ice Planet, 3616 Spring Grove, Bedford, TX 76021, www.iceplanet.com)

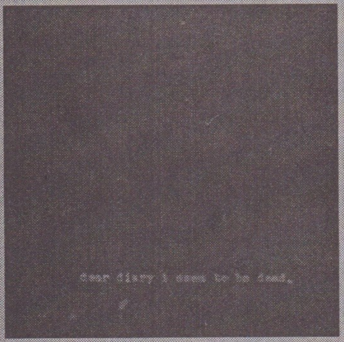
CLAMPDOWN – "We Sure Won't Keep Quiet" CD

God love 'em!! More authentic Japanese Oi. 4 SKINS riffs, mangled Cockney Japanese









singing songs about wearing braces, being a skin and getting arrested. I like the way they keep it authentic by having the CD color scheme in claret and blue (the colors worn by West Ham football team from London's East End who have been mythologized by foreign skins for some reason). This isn't bad at all, they could pick up the pace some, but if you like yer Oi straight up then you could do worse. (TB)
(MCR, 157 Kamiagu Maizuru, Kyoto 624, JAPAN)

THE COME 'N' GO – "Rhythm 'n' Blood" CD
Everything you have come to expect from a Voodoo Rhythm record. Fast, trashy garage rock that is super lo-fi (even on CD), screaming, hollering, distortion, twangy and tinny guitar solos and a raucous drum beat. In other words a great band. (CK)
(Voodod Rhythm, no address, info@voodoorhythm.com)

CONSUME – "Who's the Real Monster?" EP
A new six song EP of devastating quality from this hardcore group out of Seattle. As brutal and hauntingly punishing as the last recording, *Who's The Real Monster?* is definitely worth picking up. Heavy monstrous guitar riffs, chunky basslines, angry tortured vocals, and aggressive fast beats. This record is a little less dark and doomy than the previous releases, picking up in head bashing intensity. Super politically-influenced lyrics. This record picks up the pace from some of the darker more doom styled HIS HERO IS GONE sounds that are dominant on the previous records. Angry and fucking hostile, CONSUME managed to execute another awesome release—get it. (LG)
(Consume, 1916 Pike Place Ste 12 719 Seattle, WA 98101-1097)

COPYRIGHTS – "We Didn't Come Here to Die" CD
Adam Flechter may be a lot of things; a former member of the REACTION, a wearer of denim, a shaggy-haired Midwest rock and roll nerd, but one thing he ain't is getting my POINTED STICKS records. Take that, Fletcher. Remember that band the RIVERDALES? Yeah—this band is their tougher kid brothers. These guys are pop punk's current saviors, according to some people. Whether it's true or not remains to be seen, but I will tell you this, this record is really good. Y'know, for pop punk. Not that I care for that stuff much. No sir-ee…All right, you got me. I still have a QUEERS poster in my bedroom. Point is, this is good, and if you still think wearing a leather jacket and blue jeans is cool, or ever did, you should check this out. (BM)
(Insubordination, www.insubordinationrecords.com)

THE CURSES – ""#&$%" LP
Finally, a title I can pronounce…wait…that doesn't make sense at all. Twangy garage punk with a bit of a LA beach punk feel at times. I can't quite describe it. I hear a little GEARS, and maybe a little SCARED OF CHAKA, and a whole lotta good songs. This is one of those records you can't quite put your finger on but is very, very good. Worth checking into. (BM)
(Empty, PO Box 12301, Portland, OR 97212, www.emptyrecords.com)

DAUGHTERS – "Canada Songs" LP
DAUGHTERS play a kind of chaotic grind/noise with tough searing hardcore vocals and wild double bass beats. Short short songs that meld into one another amongst a backdrop of intricate sound sampling and off key guitar noise that is super uncomfortable to listen to. The entire record lasts about 11 minutes. Although this is not my favorite style of music, I appreciate the intricacies and dynamics used to create this mayhem and apocalyptic sound. The lyrics are as violent, chaotic, and random as the music to which they accompany. Record is pressed on cool marbleized baby blue vinyl. Songs have titles like "And Then the C.H.U.D.S Came" and "Nurse, Would You Please Prep the Patient for Sexual Doctor." Definitely interesting. (LG)
(The Electric Human Project, 500 South Union St., Wilmington, DE 19805)

DAY OF THE DEAD – "Old Habits Die Harder" EP
DAY OF THE DEAD, from Portugal, play melodic emo packed with catchy guitar leads. I wouldn't call it hardcore, but it's direct, angry, and doesn't stray from punk roots. Solid, straightforward song writing with good hooks. It's polished, but not *too* polished. Sounds a little like DAG NASTY actually. DAY OF THE DEAD could easily be lumped into the "bullshit emo rehash" category, especially given the pink and blue post-modern Microsoft layout. C'mon, a pink and blue cover! They might as well be on their knees, begging for someone to shit on their faces… but really, six good songs played with sincerity and integrity. I can't argue with that. (VH)
(Best Time, C/o Pedro Miguel Batista, PO Box 229, 2686-997, Sacavem, PORTUGAL, peter_x@clix.pt)

DAYMARE – "La Doucher de Vivre" EP
Nicely executed peace-crust from the TRAGEDY school. Hate to always use that comparison, but in terms of vocal punctuation, melodic sensibility, and ratio of heaviness to pace, that's the neighborhood we're in. DAYMARE finds its own ground in the extra heavy and very slow segues, although these also keep the songs from being very self-contained. The female vocals, and deeper

male backups, add a quality of anguish and a little color to the otherwise black-and-white program. The layout is derivative down to the fonts, just one part CRASS to two parts TRAGEDY, but as I say, it's very carefully assembled, with lyrics in French, English, and Spanish. Five songs. (AC)
Ratbone, c/o Luc Ardilouze, B.P. 11, 33023 Bordeaux Cedex, FRANCE, www.ratbone.fr.st)

DEAR DIARY I SEEM TO BE DEAD – CD

Sadly, the lie that mid-90s screamo bands like MAINSPRING, CONSTATINE SANKATHI and the like were really good is being foisted on to a new generation of punks. Twitchy, screamy, mildly metallic music played by kids with bad haircuts, who roll around on the floor like they are having a seizure. A mixture of the worst moments of a slew of Ebullition and Old Glory compilations. Their lyrics indicate that their hearts are in the right places, but being a survivor of the mid-90s emo wars, this is just a place I don't want to go back to. (MT)
(McCarthyism, 7209 25th Ave, Hyattsville, MD 20783, www.mccarthyism.org)

DEATHWISH KIDS – "Discography" CD

Before indie rock media darlings PRETTY GIRLS MAKE GRAVES and MODEST MOUSE there was this ugly stepchild. Dark swirling abrasive screaming punk rock. Take the attitude of straight up punk bands with the chaos of the San Diego sound (SWING KIDS anyone?) and you'd be close. Andrea Zollo's demonic vocals really make this, and it's a shame they only got to do a demo and 7". The decimation of the VIBRATORS "Whips and Furs" is magic. Track this piece of history down, it's a doozy. (TB)
(Aerodrome, PMR #133 302 Bedford Ave., Brooklyn, New York, NY 11211)

DESPITE ALL THIS… – "Drink to Life" CD

The DESPITES create a wall of sound around their emo tendencies. They're maybe a little too emo and formulaic for me, with the slow intros, killer riffs, breakdowns, and so on. This is a little rough around the edges, but a fairly solid delivery for what they're doing. (HM)
(no address)

DETONATIONS – "The Victim/Rayman"

I am torn over this one. Side A "The Victim" is an amazing power pop tune that sounds like it could have come out of my hometown Boston, MA in the late 70s (i.e. LA PESTE, NERVOUS EATERS). This is one catchy song. It is fast, it's got a good beat, there's a bit of piano that pops up every once in a while and the guitar solo is one of those tinny one-noters that sounds so cheap and good. The B-side slows it down and sounds pretty generic. I don't want to say metal 'cos it's not really that, but the plodding music just gives you that feeling. (CK)
(Rhinestone, c/o Detonations, 5012 Dauphine St., New Orleans, LA 70117, bastardcurve@hotmail.com)

DIALLO / EXHALE – split EP

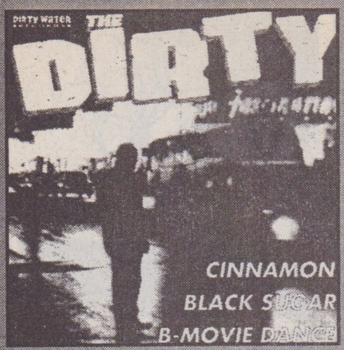
EXHALE comes ripping out of the gate with two tracks of ferocious charging-bull hardcore. All the trademarks Japanese stylings are there—snarling vocals, thick guitars, monster drum attack. Fans of FORWARD or JUDGEMENT would probably be advised to look into EXHALE. On their side, DIALLO, churn out two tracks modern crust with a slight epic feel, taking cues from TRAGEDY chapter of the punk guidebook. Powerful stuff here. (MT)
(Cries Of Pain, PO Box 1004, Windsor, CT 06095)

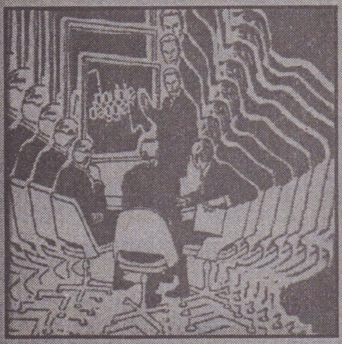
DIOXIN – "Atomtod" 12"

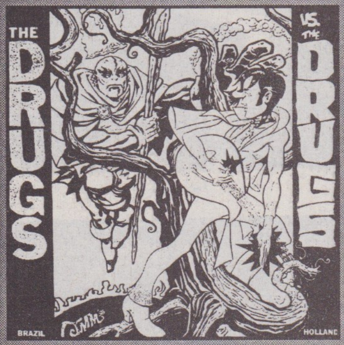
At their best, DIOXIN can have those blunt force moments (as on "Atomtod") where the drums can't keep up with the blazing guitars. Most of the time, however, the production makes the mistake of putting the vocals way up front, followed by the drums; the songs have no bite or punch to them. The songs themselves are mostly moody mixed-pace HC with flanged guitar and committed-sounding words. Below average. (SS)
(Strongly Opposed, Flurweg 29, CH 2504, Bile, SWITZERLAND)

DIPERS – "How to Plan Successful Parties" LP

It doesn't say anywhere on the packaging, but these guys happen to share members with a certain NW art-punk band that everyone suddenly likes these days, which is fine with me. Production by one Mr. Woodhouse, although this thing is over two years old. Seven tracks of ultra-clang propulsion, featuring disembodied feedback that sounds like it's thawing out after a night in the deep freeze, distressed vocals from the gut of squirming dissatisfaction, and a general guitar tone that brings to mind the long-awaited FEEDTIME tribute band. A love of repitition-repitition is key to modern riff embedding, and they are fully in thrall. When life improves, these guys will be out of a job, but with Bush back in 2005 we can all sit back tensely and wait for the boxset. Highly recommended for sensitive yet aggressive wearers of black…or pink. (RW)
(Omnibus, PO Box 16-2372, Sacramento, CA 95816)







THE DIRTY – "Cinnamon" EP

That is not a typo. This is not a record by the late, great DIRTYS. This is a London band whose sound represents everything I hate about the so-called garage rock revival. Loads of posturing and failed attempts at soul that will be heard on a car commercial in the not so distant future. Yuck. (CK)
(Dirty Water, 4 Woodlands Park Road, London, N15 3RT, London, UNITED KINGDOM, pj@dirtywaterclub.com)

DIRTY KNEES – "Aural Sensations" CD

At five tracks, it's short but not necessarily sweet. The DIRTY KNEES are logjamming frat rock, the kind of stuff SAM THE SHAM would be turning out were he active in the 21st Century. "Go Go Children" has a catchy hook that maintains my interest: the slick production undermines their rootsy sound a mite, but it's still all right twisting material. (JH)
(Umbrella, PO Box 666, Englishtown, NJ 07726, thedirtyknees@yahoo.com)

DISCLOSE – "Raw Brutal Assault Vol. 1" 2xCD

75 tracks spread out over two CDs of pure unadulterated raw, blown out d-beat attack. They are the kings of the genre—mixing the basic DISCHARGE element of the genre with the speedy alterations of bands like SKITSLICKERS (and their Swedish kin) and the blown out distort-o-rama of noise masters like GAI and CONFUSE to create potent thrashing brew. Volume one contains their early demos (they've had three—plus one unreleased one!), live tracks (which are almost unlistenable) and their first vinyl appearance—a split with INSANE YOUTH. Great. (MT)
(Dan-Doh, "K-Club," 2-1-26 Honmachi, Kochi, 780-0870, JAPAN)

DISCLOSE – "Raw Brutal Assault Vol. 2" 2xCD

The other half of their discographic treatment leads us to 93 tracks of distorted beyond belief raw DISCHARGE fueled hardcore. I mean really, how does Kawakami get his guitar to sound like it does? Does he cut giant gashes in the speakers with a razor? It's insane! Here we find the raw punk heroes tearing through most of their vinyl releases—including my personal favorite, the *Tragedy* LP. Noise, not music. (MT)
(Dan-Doh, "K-Club," 2-1-26 Honmachi, Kochi, 780-0870, JAPAN)

DISORDER – "Kamikaze" EP

Fucking awesome. Fucking awesome. Tough as fuck, three-song EP from these UK boys. In case you're unaware, DISORDER are a classic punk band who rock in a seriously hardcore and furious manner that makes you want to beat your brains against a wall while screaming insane profanities, and shit it feels so fucking great. This, musically, is the kind of shit that totally reinforces your faith in why you got into punk in the first place. Godamnit! Yes! Get this release now. (LG)
(Fretbuzz Ltd., Co. No. 4547823 157-159 St Michaels Hill, Bristol BS2 8DB, UK)

DOGSHIT SANDWICH – "Murdering Bastards" CD

Thirteen pile-driving tracks from these self-proclaimed, "shit street-punk aus Birmingham." That's Birmingham, England. They have a nice line in catchy riffs, ragged vocals, and on-yer-sleeve honesty in the political lyrics (complete with descriptions attached to the lyrics). At their best, they remind me of Ireland's RUNNIN RIOT, with a dash of SLAUGHTER & THE DOGS which is not a bad thing at all. Well worth getting past the appalling name, and checking out. (RK)
(Dislocate, www.dislocate.co.uk)

DOUBLE DAGGER – CD

Intelligent and well thought-out arty punk with the emphasis on the "art" side. The vox are a bit of a slog, but at eight songs the post-whatever damage whizzes past before the blender hits "grate". Bands like these are truly the new WIRE; not bands that sound exactly *like* WIRE. They are not great like WIRE was (yet), but they are mining the *tradition*, ya see. (RW)
(Hit Dat, www.hit-dat.com)

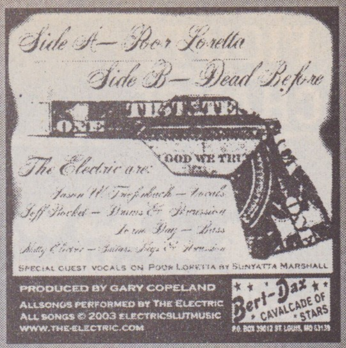
DRUGS / DRUGS – "The Drugs vs. the Drugs" split EP

Both bands are called the DRUGS, one from Brazil, one from Holland. Sloppy garage punk leaning towards the "punk" side. These guys would be fun live, which leads me to state the obvious…the 7" is kinda "eh" to sit down and listen to. It would be fine on a tape in the car, driving down El Camino Real, competing with the EMINEM blasting out of every other SUV. (RW)
(Rockin Bones, c/o Gualtiero Pagani, Borgo Palmia 3a, 43100 Parma, ITALY)

THE ELECTRIC – "Poor Loretta/Dead Before"

Debut two song 7" from St. Louis rockers. Can't say I enjoyed this one much. Plodding bar rock full of a few too many lyrical clichés. In fact, "Dead Before," a tale of innocence lost complete with cocaine and harlots, is one long string of 'em. "Life's a pistol waiting to be loaded/Life's the pair of legs you spread apart/If you got Infamy's dagger handy/I pray be kind and plunge it in my heart." So it goes on, *ad nauseam*. The affected vocals are just too much for these ears. The A-side,

"Poor Loretta," fares a little better, with a quicker tempo, and is a bit catchy but still is not very moving, and mercifully ends just over two minutes after it started. (RR)
(Bert-Dax, PO Box 39012, St. Louis, MO 63139)



ELECTRIC EYE – "Electric Wisdom" LP

Five-piece noise from a band in garbed in kooky costumes culled from yard sale backstock. A shed rock version of CAROLINER: lyrics about gay icons Lenny & Squiggy of *Laverne & Shirley*, the "Retard Ryder", and how they "Just Wanna Fuck." At times the ELECTRIC EYE build up a head of steam that approximates a Yankee RADIO BIRDMAN, maybe. Speedy noise with a wiseass sensibility. I'm having a tough time getting hold of their overall gestalt on this release, but I'll just call 'em high-calorie shag rock that sounds good. (JH)
(Johnny Cat, PO Box 82428, Portland, CA 97282)

THE ENDS – "Sorry…XOXOXO" CD

Energentic melodic '77-style punk with snotty vocals, from Austin, Texas. This is for fans of the STITCHES, the BRIEFS, and the like. This is a fun poppy release—not too serious. (SR)
(Pelado, 521 W. Wilson C103, Costa Mesa, CA 92627, www.peladorecords.com)

ENDSTAND – 12"

Yet another Finnish masterpiece. Super-emotive (but not emo) melodic hardcore. Swirling guitars with rambling melodies, screamed impassioned vocals and *loud* production. Treading a fine line between power and melody like an out of control hardcore MANIFESTO JUKEBOX, this defies genre like much of the stuff put out by this label. I could see this appealing to punks, hardcore kids and twitchy crybaby emo kids alike. Tremendous stuff. (TB)
(Combat Rock Industry, PO Box 65, 11101 Riihimaki, FINLAND)

ENFORCER – "Trail of Darkness" EP

This is a little too macho for my tastes. The layout of the insert rests on that fine line between cheesy and scary. I am not sure what to think when you lay a knife, a gun, a smashed beer bottle, and a broken cigarette amongst the pictures of the band members and then write lyrics like "This culture of drugs—a fucking disease…trail of darkness. It's pitch black." EARTH CRISIS they ain't, but if you're down with metallic, fast hardcore with a militant edge, then this just might be your firestorm to purify. (CC)
(Crucial Response, 46047 Oberhausen, Kaisersfeld 98, GERMANY)

EPIDEMIC – LP

Where the fuck did these folks come from?? New band from back East tearing shit up on this their debut release. Studs and spikes galore with a rough as fuck UK82 soundtrack. Less anthemic and more...well...punk than a lot of bands doing this these days. More in common with AUS ROTTEN and early DEFIANCE than the CASUALTIES. This genre is really heating up over here and I wish I wasn't a balding old geezer so I could spike my mohawk again. Punk. (TB)
(Welfare, 1105 Mass. Ave, Cambridge, MA 02138)

EXTERMINATE – "Find Out/Melancholy…Breakdown"

Two tracks from these modern Japanese thrashers—as with much of their ilk (FORWARD, PAINTBOX, etc) there's a slight rock feel to their mid-paced assault—though unlike those bands, this just sorta feels flat. The hooks and dynamics just aren't there. Decent, but not too stand-out. (MT)
(MCR, 157 Kamiagu Maizuru, Kyoto 624-0913, JAPAN)

FACE DOWN IN SHIT – "Passing Times" CD

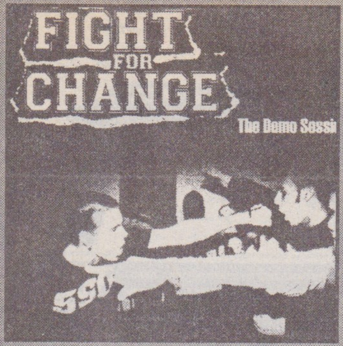
FACE DOWN IN SHIT creates a collage of metal, crust, doom and a smidgen of good ole' Southern rock. Most of the tracks are slow and ferociously heavy. While listening to this, bands like NEUROSIS, CAVITY and CREAM ABDUL BABAR came to mind. Though that should be merely a reference guide because FACE DOWN IN SHIT's music is too wildly varied to really pin down. This is one hell of a follow-up to their last CD. (RC)
(Crimethinc, PO Box 2133, Greensbboro, NC 27402)

FAT ASS – "We Have Come for Your Mothers" CD

The men from the BEAUTYS are half of this FAT ASS …*Your Mothers* FAT ASS CD features 13 rockin' tunes. FAT ASS highlights Salsa Dave's drumming versatility as they plow through styles from NEW YORK DOLLS to ZEKE. I love that name… FAT ASS! FAT ASS rocks! (HM)
(Diaphragm, PO Box 10388, Columbus, OH 43201, www.cringe.com/diaphragm)

FIFTEEN – "Extra Medium Kick Ball Star" CD

It's easy to mention CHRIMPSHRINE, and how Mr. Ott used to sing for them many years ago, but that's not the point because FIFTEEN sounds pretty different from his earlier band, sometimes. Pop punk with gruff vocals, catchy guitar riffs, and solid drumming—I'm okay with that.



Further more, this release is a benefit for an organization called Any Positive Change, which is an organization working to improve social resources that prevent the spread of HIV/Hepatitis C through needle exchanges in rural areas. I'm okay with that too. (MM)
(Sub City, PO Box 7495 Van Nuys, CA 91409)

FIGHT FOR CHANGE – "The Demo Sessions" EP
FIGHT FOR CHANGE? That's one better than screaming for change right? By-the-numbers youth crew hardcore from Portugal with lyrics that are a little on the generic side. Not bad, but not spectacular. If this band is still around, I would be really interested in hearing their new material. Definite props for covering a COLT TURKEY song as opposed to a band from the States. (CC)
(Best Times, PO Box 229, 2686-997 Sacavem, PORTUGAL)

FINDERS – "Calling Dr. Powerpop" CD
Here we have a reissue for one of the thousands of powerpop bands that were *persona non grata* for fifteen years, until some folks got tired of indulgent screaming and phony hysteria and wanted to hear actual songs. The world is safe again for the likes of the Bay Area's (circa 1980 or so) FINDERS, who had two 7" out at the time and sport the black shirt/white tie look that makes grown Japanese men faint. Fifteen tracks on this with highlights being "Calling Dr. Howard," "It's So Insane" and "Sweet Little User." If you liked the FAST, these guys will be right down yer alley. The band site (www.squidmusic.com) has loads of demos and live stuff on CDR as well. (RW)
(Wizzard in Vinyl, JAPAN, www.notlame.com)

FLAT STANLEY – "Here Comes the Dog" CD
Five cats form (I think) Florida on a German label, FLAT STANLEY play melodic hardcore punk with a nice punch, not unlike a faster, harder FACE TO FACE or FARSIDE. They manage to avoid the emo pitfall by having a tough enough edge and maintaining velocity, so when the soaring minor chords do come in, it doesn't sound too contrived. The singer has a pretty good voice too. (AD)
(Ass-card, Annestr. 5, 441137 Dortmund, GERMANY)

FROM ASHES RISE – " Nightmares" LP
Technically speaking, this is the first proper LP from these soggy cellar-dwelling Portlanders (one could go on about the first splits, 12"s and whatnot, but hey, I'm here to review, not count). And back to the point, cutting straight to the chase and whatnot, what we have here is nothing short of perfection. All the brooding, threatening violence of NEUROSIS, whipped into shape with the hammered rock of MOTORHEAD (or TRAGEDY if you're too sparse in the short and curlies to remember) all neatly edged off with the punk rock urgency of DEATHREAT. When a band comes along that gives us tunes instead of one big song, which unfortunately is the going norm in the stagnant hardcore scene, when you can actually distinguish track 8 from track 4, when tempo changes don't mean the odd throwback breakdown, then you can be damn sure that what your listening to is a bona fide fuckin' classic. (SD)
(Jade Tree, 2310 Kennwyn Rd, Wilmington, DE 19810, www.jadetree.com)

FRONTSIDE – "Back to Better Days" CD
Metal-fueled hardcore from outside of Chicago, IL. Lots of spastic tempo changes and harsh throaty vocals keep things interesting, as they combine choppy hardcore breakdowns, fast metallic riffage and everything else in between. Nothing mind-blowing here, but it is a pretty solid listen. (RC)
(Frontside 9446 Jackson Ave., Brookfield, IL 60513; www.killfrontside.net)

FUCK ON THE BEACH – "The Very Best of Fuck on the Beach" CD
This CD is like a bad joke turned into a horrifying nightmare. OK, in case you don't know, FUCK ON THE BEACH are a jackhammer-fast, pedal to the metal "powerviolence" band from Japan. On each of their releases they include their theme song, "Fuck on the Beach." This record therefore contains 30 versions of that song. The same song, 30 times. Yes, it's as ridiculous as it sounds. (MT)
(Killed By Fast)

FUCK ON THE BEACH / MATKA TERESA – "All The World" split EP
FUCK ON THE BEACH play cutthroat blistering fast core with dueling male/female vocals, breakneck speeds. A whirlwind of raging intensity and power. They hail from Tokyo. Flipside on the EP features MATKA TERESA, a five-piece featuring members from three different countries. MATKA TERESA play some seriously fast thrashing political crust/grind. Dueling high-pitched screams to low distorted growls. Short, super fast, super distorted songs. (LG)
(RSR, c/o Sandro Gessner, Strasse des Friedens, 45 07819 Mittelpoellnitz, GERMANY)

THE FUSES – "Mit Einer Hohen Geschwindigkeitsrate" EP
I'd been itching to hear more from this band since hearing their *Sex Crimes* 7", which still

gets regular play round my house. This is my lucky month, with two broadsides to get stuck into. This four-songer is a little more noisy than their earlier single, with a little more angst and discordance. While the last record reminded me of WIRE, this time out, they sound a hell of a lot like MISSION OF BURMA. Not a bad thing in my book. This is a great EP. If you're into either of the bands I mentioned, you won't be sorry. (AM)
(Incognito, Senefelderstr. 37a, 70176 Stuttgart, GERMANY, www.incognito.de)

THE FUSES / THE UNIFORM – split EP

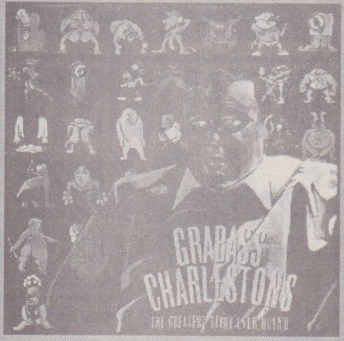
Each band contributes a song called "In Love With Electricity," although it's not the same song, I don't think. There must be some kind of concept going over my head here (as usual). Anyway, the FUSES' song is abrupt and direct, still in a very MISSION OF BURMA vein. The UNIFORM are more chaotic than they sounded on their *Black and Vain* LP, but are still in art-damaged GANG OF FOUR territory. This is good if you are into these bands but by no means essential. Good thing, since it's limited to 500 hand-stamped copies. (AM)
(1466, 1466 Blockton Ct, Crofton, MD 21114, jashlin77@hotmail.com)

G.I.S.M – "Singing The Madly Anthem – Live Tokyo 1982-1983" LP

New G.I.S.M. boot of two very early shows—the one from 1982 being the earliest known live recording of this classic aural terror unit. While most are already probably familiar with this band, and will already know if they want this record or not, the unfamiliar will probably be best advised to stick to their studio material. If you can find it, that is! The sound quality on here is pretty piss-poor, making some of the tracks even hard to distinguish for those already familiar with their potent and unique blend of performance art, noise, punk, and metal. Personally, while all the hits are here, I'd have to say this is really only for the collector geeks and completists. (MT)
(no address)

GLOOM – "VokuSatsu Seisin Hatansha" LP

Ahhh, GLOOM—sadly departed from all of us, but here we a have a new long-player filled with 23 tracks of pure insanity and crusty madness. OK, so the stuff on here isn't new, but is actually their *Noise For Moblish* demo, *Speed Noise Hardcore Rags* outtakes, and various rehearsal tracks remastered and presented for your approval. For those of you who don't know, GLOOM tears through track after track of raw, relentless, insane-o, crusty, thrashy hardcore—think maybe DISORDER or early CHAOS UK through a transistor radio. Totally great stuff here—as GLOOM have mastered the art of the memorable song, despite attempts at being noise, not music. Recommended, of course. (MT)
(Crust War Overseas, PO Box 511, Whippany, NJ 0781-0511, crustwaroverseas@earthlink.net)



GOZILLA & LE TRE BAMBINE COI BAFFI – "L'Erba Cattiva Non Muore Mai!" CD

A stirring collection of spirited, sing-a-long (presuming you can speak Italian, of course) punk. I guess street punk is what this stuff is called these days. They look like a nice bunch of chaps, with a sense of humor, and up for the crack, and a sound, not a million miles away from the more rockier elements of the UK SUBS. Pretty damn good. (RK)
(www.billysbones.it)

GRABASS CHARLESTONS – "The Greatest Story Ever Hula'd" LP

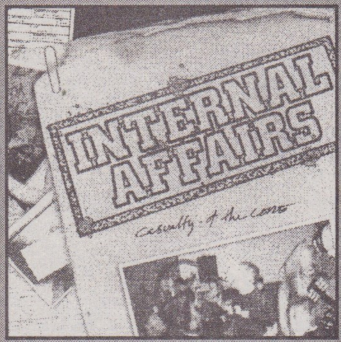
The follow-up to last year's split already has me half won over because of the *Simpsons* reference in the title. More of the well-played, emotional-yet-tough, solid punk that we've come to expect from Gainesville. The GRABASS CHARLESTONS are a little faster and more hectic than their older brethren (PANTHRO UK UNITED 13, HOT WATER MUSIC, SUPERCHINCHILLARESCUEMISSION, CRO(W)S, GUNMOLL, etc.) from the swamp, but can just as easily raise the roof *and* the hairs on your forearms. Round it all off with smart lyrics, a great TOM WAITS cover (complete with horns), good production, and typically fine No Idea packaging, and you have another Floridian mid-tempo melodic masterpiece. (AD)
(No Idea!, PO Box 14636, Gainesville, FL 32604)

THE GROODIES – CD

Sitting on the fence between fast punk and hardcore blast beats, these ladies rock it with really echo-y vocals. The better songs are further along in the record; so don't be too quick to judge. My favorite song was "Head Rate." (MM)
(Red Line, 5420 S. Bishop St. Chicago, IL 60609)

GUNMOLL – "Board of Rejection" LP

I want to write something poetic about how great this record is, but to tell you the truth, the words escape me now. I just know GUNMOLL has produced a record that will rank up there with the LEATHERFACE's *Mush* as the record to play when I want to think over life's problems accompanied by a bottle of Maker's. On *Board of Rejection* GUNMOLL play a brand of punk similar to the aforementioned LEATHERFACE mixed with the sound of their native Gainesville. A sound that is one full of melody, heartbreak, loss, and anger; yet able to retain a sense of hope and



optimism. Let's just finish this with me saying that *Board of Rejection* is one of the most impressive records I have heard in the last few years. (JF)
(No Idea!, PO Box 14636, Gainesville, FL 32604, www.noidearecords.com)

THE GUV'NORS – "Highroller" CD

Thirteen tracks of prime Danish Oi/street punk, and a SLADE cover for good measure. Nothing standout, but they attack the genre with plenty of gusto, and sing (in English), about the usual concerns of drinking, football, fighting, more drinking etc. Flawlessly played and produced. Just wish there was something more. Oh well. (RK)
(www.theguvnors.dk)

HOLDXTRUE – "Nothing Can Destroy Me, Nothing Can Stop Me!" EP

I was a little put off by the screamy vocals at first but they eventually grew on me. HOLDXTRUE play well written youth crew hardcore with a slight modern twist in some of the guitar riffs and melodies. Word on the street is that they are touring the States this November (which will already be here and gone before you read this). If you got a chance to see them and liked them, then you probably already own this. I hope they make it out to San Francisco. (CC)
(Third Party, 21 Nancy Ln, Amherst, NY 14228)

HOREHOUNDS – "No Time for You" LP

.....MOTHERFUCKING SON OF A BITCH!!!!!!!!!!!!! THIS RECORD FUCKING ROCKS!!!!!!!!!!!!!!!!!!!! The guitar playing is AMAZING!!!!!!!! Fans of the DEVIL DOGS, TEENGENERATE and SUPERCHARGER take notice of this record…this is rock and roll in that SAME EXACT SPIRIT!!!!!!!! Also, another plus in my book is the fact that these guys are so motherfucking ugly!!!!!!! ….I don't know about you folks, but I'm getting a little tired of all these good looking people in bands these days…….I encourage ugly bands!!!!!!!! My only gripe about this almost PERFECT slice of plastic is the cover art…..what the fuck guy?????? NO MORE GENERIC ARTWORK!!!!!!! Music as hot as this needs a hot LP cover……no doubt about it!!!!!!!!! If I did a top ten in this filthy rag I'd have to enclude this puppy for sure…..!!!!! What a nice way to end the year!!!!! P.S. Both sides of this LP are the same……so if you wear out one side you can jerk your cock to the other!!!!!!!!!!!(SW)
(Rockin' Bones, Borgo Palmia 3/A 93100 Parma, ITALY, www.rockinbones.it)

HUMPTY DUMPTY – "Earth's Haywire Pendulum" LP

Fast distorted hardcore from Japan. Chunky basslines, distorted guitars, screaming pissed off vocals. Raw, charging and distorted. Fast paced simple hardcore. Somewhat un-unique, but still pretty good. There is a cover of the UK SUBS' "Disease" that is probably my favorite track on the record. (LG)
(Human, 3-12-12 Ohishi Higashi Ohtsu Shiga, JAPAN)

IMPERIAL LEATHER – "Excuses for Future Fuck-Ups" EP

Their first EP (last month we reviewed their second…), and what a great debut. Cracking Swedish gear, like a sharp kick to the nuts, a four-track punk rock beating if you will. Spanning continents influence-wise I'm hearing a mix of old LA Dangerhouse (BAGS, EYES) if those bands were on the old UK label Riot City with big beefy production values. The sounds are very "then," the production very "now" and I'm digging it. (TB)
(Instigate, Tomegapsgatan 2, 223 50 Lund, SWEDEN)

IN THE SHIT – "A World of Shit" LP

A drunker ECONOCHRIST (ahh…ECONOCHRIST) is what I get from this. A bit more fast, with a Wattie-sounding singer. Good lyrics about the generational handing-down of child abuse and fucked religions. Strange lyrics about inspirational rude boys. Play this when drunk and with your mates. British. (JA)
(Mass Production, 19 Rue Malaguti, 35000 Rennes, FRANCE)

INOKENTIJS MARPLS – "Speks No Tetiem" LP

Founded initially in the late 1980s under the yoke of Soviet repression, INOKENTIJS MARPLS were active participants in the defiant rock scene which took hold under perestroika, and have continued on through today, keeping a sharp critical tongue prevalent in the lyrics throughout their history. This classic Latvian group anchors itself solidly in the world of hardcore punk, but there are moments on this record (there first full length—recorded in 1999) where they drift off into playing ska, folk, and even moments of psychedelic rock. For those of you who desire a glimpse into punk rock outside of its normal Western context, this comes recommended. (MT)
(Strongly Opposed, Flurweg 29, 2504 Biel, SWITZERLAND)

THE INTELLIGISTA – "Bang Bang" EP

Some mod please sir? Don't mind if I do. So looks like Huntington Beach just ain't full of washed-up 40-year-old smackheads, bleach-blond striped-shirted punk rockers. Little known to the

rest of us retro ravers, tucked all the way down there in the warmer climates of the Sunshine State we have a bunch of schmoo's windmilling and flailing with a belly full of dexy's that would put the rest of us John hipsters to shame. Not a million miles from the freak beat happenings of the mighty PRETTY THINGS, with a subtle hint of Mr. Billy Childish, with a slight off-kilter feel I would expect from the late and definitely great STINGRAYS. Yes, it's fuckin' retro, yes, they do have a keyboard, but Christ just like their English counterparts the PRISONERS, these mop tops ain't afraid to knock the rock, bring on the soul, and slap the fuzz up a notch or two. Three rhythm and blues humdingers that ascend the standards I'm used to in this genre. (SD)
(Unity Squad, PO Box 1235, Huntington Beach, CA 92647)

INTERNAL AFFAIRS – "Casualty of the Core" EP

Southern California's INTERNAL AFFAIRS pound through ten songs of blistering fast hardcore. They are born out of the same bloodline that brought you bands like CARRY ON and TERROR, but I think this EP is edgier and more aggressive than those two bands. Plus, they even fill the token hardcore band requirement of having at least one song about getting stabbed in the back. You know you want it. (RC)
(Malfunction, www.malfunctionrecords.com)

IWOULDSETMYSELFONFIREFORYOU – CD

A screamy San Diego version of RODAN w/ female vocals, a violin, and a little too many metal tendencies. Good songwriting, but way way too long... *eight minutes, ouch!* I don't have the time or patience for that. (VH)
(Stickfigure, PO Box 55482, Atlanta, GA 30308)

SKIP JENSEN & HIS SHAKIN' FEET – "Evil Weirdos" EP

"Skip Jensen sings, plays guitar, harmonica and his feet do the rest!" One-man, fuzzed out, and fucked up swampy blues stompers with tambourine feet percussion. The recordings were all done in his bedroom and bathroom and have a great warm sound. After side one, I was thinking he's not as over-the-top sounding as a lot of these one-man band cats seem to be, then I flipped it over and the howling began with "My Time's Up"—great trashy guitar on this one. Four hard-luck stories here and all entertaining, though the tambourine can be distracting on the less noisy tracks. (RR)
(5 Euros / $6: Yakisana – 51, Rue Renaudel – 76 100 Rouen, FRANCE)

JIMMI PELZ FISTFUCK – "Don't Call Me Masturbator" CD

Rough punk from the bizarrely named JIMMI PELZ FISTFUCK. Pretty generic and one-dimensional, this don't do nuthin' for me. (AD)
(www.punk-stuff.de)

JUNGE ROEMER – "...Komm Zu Papa" CD

Fourteen blasts of straight-ahead, guitar driven punk rock, by Germans, sung in their native tongue. This is certainly much more SLIME, or early DIE TOTEN HOSEN, than the later pop and street-punk that is typical German fare these days. Pretty swell all round, and catchy as hell. (RK)
(Scumfuck Tradition, www.scumfucktradition.de)

KANSAN UUTISET / SYSTEMATIC DEATH – split LP

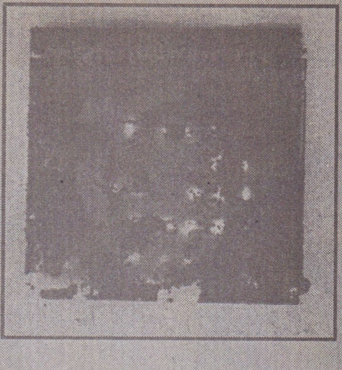
This bootleg of the legendary Finnish hardcore band KANSAN UUTISET is a welcome addition for fans of this genre. Many listeners feel that KANSAN UUTISET was one of the best bands of this era and received very few accolades for their talents. On this bootleg you get three demo songs with good quality from the Propaganda Sessions in 1983, plus the entire Rock-o-Rama album *Beautiful Dreams*, from the same year. This LP features 18 hardcore gems that have stood the test of time. The sound quality on SYSTEMATIC DEATH side of this LP is not as good as the KANSAN UUTISET side. This famous Japanese punk band has studio recordings from 1984, 1985, and 1986. There is very little information on this bootleg LP, but it is possible that these tracks are culled from two live shows in Yokohama in 1984. If you can get it cheap, this boot is worth the price of admission just for the kick-ass KANSAN UUTISET *Beautiful Dreams* side, as the original is very expensive now. (BR)
(no address)

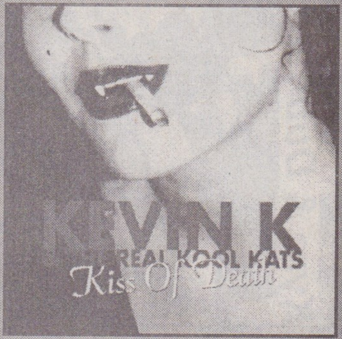
KAOS – "Komplete Kaos" CD

A collection of unreleased demos and practice recordings from this post CONTROLLERS outfit circa LA 1980. The original What? Records recordings are not here although they are available on a What? Records CD comp. Decent enough recordings of punk with a touch of rock. Collectors will love this, old punk fans will like this, and nuevos will be confused. (RL)
(Artflix, PO Box 641, Moreno Valley, CA 92556, www.artflixrecords.com)

KEVIN K & THE REAL KOOL KATS – "Kiss of Death" CD

Complicated sounds, here. Guitars dueling against one another, on-key vocals, harmonies that don't collapse like wilting soufflés. I've heard prior material by KEVIN K before (I swear, it's





here somewhere) and expected something a little more Lower-East-Side-David-Johansen-on-Nyquil©. A little more drunk, maybe. The REAL KOOL KATS edge up against REAL KIDS or ringing power pop at times. Words about lost girls, lost boys, tuff times and urban alienation. The voices are clear and clean, like a flock of sparrows nesting in an elm. In tune. I don't mean to sound as if I don't enjoy it, though: the rock bops and the broken-hearted-kid words are a tonic to my jangling nerves. *Nice.* (JH)
(Lollipop, 7 Impasse Montségur, 13016 Marseille, FRANCE, www.chez.com/lollipoprecords)

KILL YOUR IDOLS – "For Our Friends" CD

KILL YOUR IDOLS are an anomaly in this modern hardcore age, where everyone is specialized and subdivided off into their own little niche. You are as likely to see spiky topped pogo-till-you-puke punkers at their show as you are to see well scrubbed head shorn hardcore kids that looked like they just came from a basketball game. As for their rock-idge, KILL YOUR IDOLS are very adept at constructing non-wimpy, melodic, speedy, hardcore punk that borrows heavily from mish-mash of bands like NEGATIVE APPROACH, the EFFIGIES, and SHEER TERROR. Great listen. (MT)
(Underestimated, PO Box 13274, Chicago, IL 60613)

KNIFED / SCIENTIFIC BONG – split LP

What is it with the Irish and crap names BLEEDING RECTUM, JOBBYCRUST and now SCIENTIFIC BONG? Their side is like a super scrappy ACCUSED with lots of songs about getting high. Production is diabolical, the cymbals are so loud they made my teeth rattle. KNIFED on the other hand, or side in this case are another story. The new darlings of the Isles… this band kills. Like a skint council estate version of LIMPWRIST or CRUDOS (complete with back door smashing lyrics like the former) they decimate throughout. I couldn't wait to get out of the stinking place, but now with bands like KNIFED and BOXED IN over there I'm packing my suitcase. This is Eirecore….putting Ireland on the fuckin' map. Indeed! (TB)
(Control, PO Box 6591, Dun Laoghaire, C. Dublin, IRELAND)

KONTROVERS – "När Spelreglerna Ändras" CD

Aggressively played Swedish styled Scandicrust, leaner, meaner, rawer, virulent: KONTROVERS. They build an intense atmosphere on which the two singers rage, in Swedish most, occasionally in English. Powerful crust-inspired core that ranks with some of the more well-known names of today: WOLFBRIGADE, TRAGEDY, et al. They're on Putrid Filth Conspiracy and that label's a winner in my book. (WM)
(Putrid Filth Conspiracy, Box 7092, 200 42 Malmö, SWEDEN, www.fly.to/putridfilth)

KOULEMA – "1982-2002" CD

Are you ready for some brutally noisy punk? This is super fast, thrashy and tuneless with pained grating vocals. The fist 15 tracks were recorded in 2002, but the last 12 tracks are various live recordings from 1982-84. In all honesty those last 12 tracks were pretty much useless due to the atrocious recordings. (RC)
(Alternative Action, PO Box 174, 11101 Riihimaki, FINLAND, www.alternativeaction.fi)

KUOLEMA – "EU" EP

Old-timer Finnish glue-sniffing drunk punks get back together with only one member from way back when (remember them from the classic 1983 BCT cassette *I Thrash Therefore I Am*) to play faster than they are capable of, constantly sounding as though they are falling apart. The singer howls and growls, probably drunkenly stalking the space where they recorded, while the band blurs the line between fast and faster. This is "noise not music" in the best sense of the phrase. Fans of all things noisy, manic and Finnish, or of bands like DISORDER and early CHAOTIC DISCHORD, will be all over this. (WM)
(Alternative Action, PO Box 174, 11101 Riihimaki, FINLAND, www.alternativeaction.fi)

KYRE & DUUNARIT – "40 Tuntia Viikossa" EP

Hell yes! These bad humans from Finland kick you in the friggin' head! This music is Oi-flavored street punk with bass and drums bombarding you, guitars chugging along, and gruff vocals tearing your larynx out! The six songs on this EP are all sung in Finnish, and the lyric sheet is printed in Finnish (as well it should be), so an American listener really can't comment on the lyrical content. Musically this shit is tough as nails!! The blood-curdling, deep vocals will make the hair on the back of you neck stand up! Good shit—recommended for skinheads and punks from Finland to Philadelphia! (BR)
(Hell's Tone, Poste Restante, 80100 JNS, FINLAND, htr@lprhardcore.net)

LA MOTTA – "Love California" EP

So some of you readers out there might remember the days gone by where indie rock and punk actually collided on a regular basis. Late nights at Denny's would consist of arguments over whether SUPERCHUNK and the REPLACEMENTS were punk or not. Well let me tell you, if LA

MOTTA had been playing then, they would be a band that we would have that argument about. Or maybe not, because while LA MOTTA has a sound that might have been at home in Chapel Hill in the early 90s they aren't as good and the argument would end with a "they suck anyway" quote. (JF)
(Boss Tuneage, PO Box 74, Sandy, Bedfordshire, SG19 2WB, UNITED KINGDOM, www.bosstuneage.com)

LOOSE – "Rock the Fuck On!" CD

Brings to mind images of spinning beer bottles and fingers burned by mishandled cigarettes. Black vinyl jackets coated with glitter and dandruff. Rock 'n' roll all night, or at least until the last Metro. Sure, they're processed cheese like most (all?) STOOGES tribute acts, but the LOOSE write good songs, sound nice, and express simple, close-to-the-bone sentiments. There are the obligatory covers culled from the Detroit Songbook ("T.V. Eye" and "Kick Out the Jams" again), but their originals are nimble, inventive, and show off a neat understated RADIO BIRDMAN influence. Might be the tinkling piano, expertly plonked by one Gianvincenzo Lombi. (JH)
(www.loose-rock.com, sonic-clymax@libarto.it)

LORDS OF LIGHTSPEED – LP

Ex-members of BEHEAD THE PROPHET N.L.S.L. and HOODWINKS play heavy, excuse me, play *heavy*! Tons of static and effects buried in sludge. Most of the songs are good, very MAN IS THE BASTARD, slow and muddy with burst of fury and speed. But the recording is awful. It just doesn't come together. It's a train wreck, a twelve-song train wreck. (VH)
(Banal Existence, 2706 Harvard Ave. E., Seattle, WA 98102)

LOST – "Fear—Strach" LP

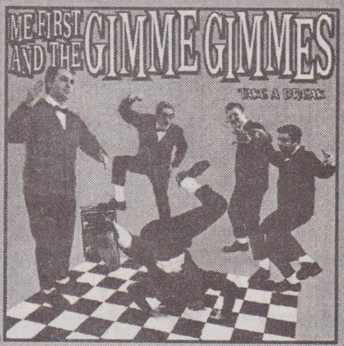
This is dark churning grind that takes a direct influence from the old New York band 13. (They even do a 13 cover) 13 were an all-female band from New York that also churned out some booming sludge. On that note it should be pointed out that LOST is not an all-female band, but the vocals are for sure. And not only that, but they are from Poland and contain ex-members of HOMOMILITIA and DISABLE. Fans of bands like BRAINOIL and AMEBIX should check this out. (RC)
(Schandmaul, PO Box 610 617. 10937 Berlin, GERMANY; www.schandmaulrecords.de)

MAGNETIX – "Flash" 10"

Kinda sludgey two-piece garage action out of Italy via France. The heavy reliance on fuzz and distortion seems calculated to offset the lack of really compelling songs. But it don't. Needs sumthin'...(RW)
(Yakisakana, 51 rue Renaudel, 76 100 Rouen, FRANCE, www.yakisakanarecords.fr.st)

ME FIRST & THE GIMME GIMMES – "Take A Break" LP

I know *MRR* has a "friendly" policy towards Fat Wreck Chords. Hell, I have an old good friend policy towards Spike (vocals). Fat Mike is all right, too. But this is a flat box of shit. Bad shit. It is their millionth release, and like the previous, what we have here is a vox man who sings like Billy Joe and Brett from BAD RELIGION. A band who plays all these covers like they might as well be a hundred mall-friendly other Fat bands. Fuck it. And fuck MANIC HISPANIC. And fuck gimmick bar punk bands. Fuck me. (JA)
(Fat Wreck Chords, PO Box 193690, San Francisco, CA 94119-3690)



MENTAL DISEASE – "Brain Dive" CD

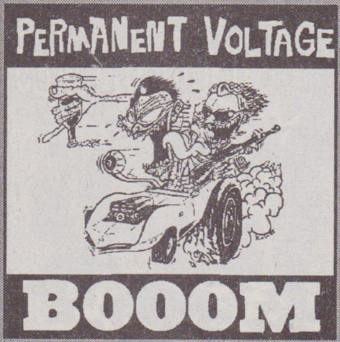
MENTAL DISEASE, who is from Japan, goes through the paces creating some hard driving crust with mail and female vocals. The strange thing is, the first song is totally melodic and upbeat. It threw me off, but they recovered nicely for the next four tracks and then blew it on the last one. Why bands stick wimpy and soft instrumental tracks on the end of an otherwise great record is beyond me. (RC)
(Discrete, PO Box 31, Ogaki Post Office, Ogaki-City, Gifu, JAPAN 503-8691)

THE MIDDLE DISTANCE – "Foreword" CD EP

Self-produced emo/indie fare. Certainly better than MATCHBOOK ROMANCE and their ilk, but I don't really get this kind of stuff at all. Sorry. (RK)
(Young @ Heart Music, PO Box 1235, Huntington Beach, CA 92647)

MIDNIGHT RESURRECTOR – "Solid Solutions" EP

Awesome! Everything is good about this EP. Super heavy distorted Japanese hardcore that is played with an US influence. Fucking maddening intensity, awesome growly vocals, dynamic guitar riffs, mind-blowing breakdowns, and insane amounts of pick slides and whammy madness. The songs are interesting and unique to one another. Fucking A! This shit charges the whole EP through. The song "Solid Solution" contains some monstrous metallic guitar riffs that are pure fucking evil. Awesome! Simple violent ranting lyrics. Pick of the month. (LG)
(HG Fact, 105 Nakano Shinbashi-M, 2-7-15 Yayoi-Cho, Nakano, Tokyo, 164-0013, JAPAN)



MORPH – "Eszella Garni" CD

This band sounds so much like MILEMARKER, but without Roby as a singer, forcing them into the SUNNY DAY REAL STATE realm. Oh yeah, and they're German. Beat that. (MM)
(Moving Magnet, www.movingmagnet.de)

MOTHERFUCKERS – "I'm a Fucker"

Don't look or listen for a track on the flipside of this cherry-red single: you won't be finding one. The MOTHERFUCKERS (say it isn't so) are a British band of mystery blokes and/or birds keen on genre movie biker soundtracks and punch-drunk 1960s psych…cue the lava lamp. Their theme tune is a rumbling number that suggests DAVIE ALLAN & the ARROWS crossbred with Richard Kiel's teenage caveman *Eegah*. Piltdown rock 'n' roll. (JH)
(Sheffield Phonographic Corporation, theeSPC@hotmail.com)

NAILED DOWN / RUIDO – split EP

Split 5" in a CD-like slipcase from two long-running hardcore outfits. Australian thrashers NAILED DOWN offer up four new tracks of energetic burly traditional old school hardcore. Los Angeles thrashers RUIDO lay down two pretty decent sounding live tracks. Probably not a great place to start for newcomers to these bands, but fans (especially of NAILED DOWN) will want to snatch these up before they are gone. (RR)
(Power It Up, Postfach 1114, 38156 Vechelde, GERMANY)

NO PIGS / NEUROOT / STANX – split LP

Fans of Dutch Hardcore release this minimalist package of three old-timey Netherlands Hardcore groups, NO PIGS, NEUROOT, and STANX. Nice of them to want to keep the music out there for the fans and the kids but my complaint, as is the complaint of many who come across bootlegs such as this, is that they really could've included more information about the bands and tried a little harder to get a better sound considering they don't have to pay for anything other than the pressing costs. The sound quality compared to the originals is decent to terrible—the NEUROOT is the worst victim of this ripoff. NO PIGS suffers less and the STANX side is fairly decent to good quality, but still there's no information other than song titles and what year the release came out. What happened to the lyrics that came with the originals? I'm sure somebody must still have flyers or photos or something more than this nothing. I'd pass on this just to stick it to the lazy and greedy bootlegger. (WM)
(no address)

ONE FINE DAY – "Synapsis" CD

Italian hard and heavy metallic core not unlike such household names as CATHARSIS, BOTCH, or even ACME, at times, but nowhere near as mandatory as the aforementioned groups. Pummeling rhythms; quick, almost random changes in tempo or structure; hoarse voiced screaming and yelling; throb and thuds, chunka-chugga riffs and screeee from the bass and guitars respectively. This style is sorta played out for me—you could be a different story. (WM)
(Shove, Manuel Piacenza Via Don Minzoni 3, 15100 Alessandria, ITALY, www.shoverecords.com)

PAINAJAINEN – "Vihan Rytmi" LP & EP

PAINAJAINEN, from Finland, originally formed back in 1982. This particular record was recorded in 1986, but it never came out due to financial issues. The music is a gloomy mix of mid-tempo metal and crust. They definitely reminded me of AMEBIX, who I have always found to be very boring, Nevertheless, I think that if you are a fan of AMEBIX style crust, you should definitely check this out. On the other hand, it should be mentioned that the LP also comes with a repress of their four-song EP that came out back in 1984. The songs on here are a lot faster and rawer- sounding, certainly more along the lines of something I would enjoy. (RC)
(Fight, Hikivuorenkatu 17 D 36, Tampere, FINLAND, www.kolumbus.fi/fight)

THE PAUKI – "Is That What You Expected (1996-2001)" CD

The PAUKI are great—hailing from St. Petersburg (the one in Russia)—they churn out track after track of fast paced sing-along punk rock that always has my fist raised high in the air in some vain attempt to sing along with them. If they were from the States, they'd probably be huge here, and legions of punks would paint their logo on the backs of their leather jackets. Lyrics about drinking beer, dragons, pirates, and gnomes drinking beer spat out in Russian—great! This CD compiles their many tape releases and if I'm reading the short note from Sasha right, they appear, sadly, to be no more… (MT)
(www.pauki.nm.ru)

PERMANENT VOLTAGE – "Boom" LP & 10"

I couldn't remember where I recognized this band from, until I read on the back that they had a split with the MOTARDS, a record I own and haven't listened to since the day I got it. I've apparently been fucking up pretty bad for the last seven years or something, because this is pretty

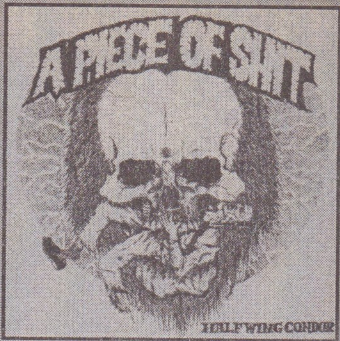
fucking good. Lots of totally blown-out garage punk songs, very noisy and very good. The 10" is far cleaner than the LP, but it's all garbage. I'm stealing this one. (MC)
(Rockin' Bones c/o Gualtiero Pagani, Borgo Palmia 3A, 43100 Parma, ITALY)

PHILMORE – "The Bare Truth About" CD

These guys have a varied sound. Sometimes they sound like LAG WAGON and at other times it's a mix of WEEZER and early SQUEEZE. Lots of melody delivered by strong vocals with good hooks. A good release for pop fans. (RL)
(6X6, www.planetphilmore.com)

A PIECE OF SHIT – "Half Wing Condor" CD

This is the best Japanese punk I have heard since CONGA FURY. Totally different, though. I picture a stylish looking, (*a la* the STALIN), DRI thrashing, FLESHIES-rocking band. Throw in some MEAT PUPPETS jazz, just to be safe. This is it!
(Blood Sucker, 1-16-18-403 Kusunoki-Chou Nishi-Ku, Hiroshima-City, JAPAN 733-002)



PILEDRIVER – "Knock Down the System" CD

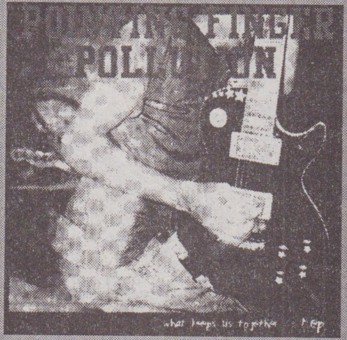
An odds and sods release (demo, comp tracks and live) from this long running Japanese hardcore band. These folks have been at it since 1987!! This stuff is all from '87-'94, and a decent listen it is too. The early gear is much more straight ahead than a lot of the more out of control Japanese hardcore bands from the time, taking more from the UK82 sound. The later stuff is total Burning Spirits classic Japanese hardcore—less brutal than BASTARD or DEATHSIDE but still totally ripping nonetheless. As with most collections of this kind the quality is a little up and down, but the good stuff makes this a mandatory purchase. (TB)
(Metrodrive, 23 Kanda awajicho, Chiyoda-Ku, Yokyo 101-0063, JAPAN)

PLANS FOR REVENGE – "Burns, Scars, and Memories" CD

You have to wonder about a band that list all the equipment they use—Mesa Boogie heads, Ampeg heads, Marshall heads, Truth drums, Dr String, Dean Markly stings, etc. Is this for informational purposes? Are they hoping all said manufacturers will start endorsing them and giving them this stuff for free? With such equipment, they have managed to provide a good blast of commercially acceptable driving indie-rock, with the now requisite anguished vocals. Who knows, maybe one day they won't have to pay for those Fender guitars, Ibanez guitars, and Gibson guitars any more. Wouldn't that be neat? (RK)
(Cavalier, www.cavalierrecords.com)

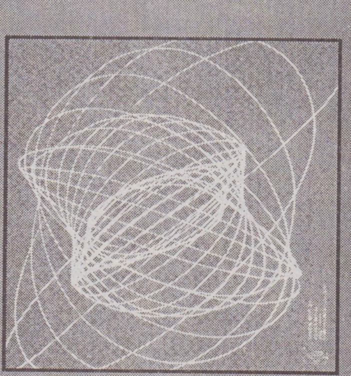
POINTING FINGER / POLLUTION – split EP

POINTING FINGER brings us more BETTER THAN A THOUSAND-influenced hardcore with a political edge. While I liked the production on their *Transcend* 7" better than this, I still think this band can do no wrong, and these four new songs did nothing but get me more angry that they haven't come to the States yet. POLLUTION play a more aggressive, metallic-tinged hardcore with a similar political edge. The production on their drums was a big turn-off, but other than that POLLUTION held down their side of the record. "Eleccion Positiva" was definitely my favorite song of theirs. (CC)
(Sell Our Souls, PO Box 9187, 08080 Barcelona, SPAIN)



POPULAR SHAPES – "Flattered You're Terrified" EP

The A-side sounds like MARK E. SMITH fronting CAPTAIN BEEFHEART'S MAGIC BAND. The B-Side is a barely listenable CHEMICAL BROTHERS interpretation that sounds all the better for its raw liveness. Love it. Limited to 50! (AM)
(On/On Switch, PO Box 641122, San Francisco, CA 94164, www.ononswitch.com)



PRIVATE JESUS DETECTOR – "The Complete Workz" LP

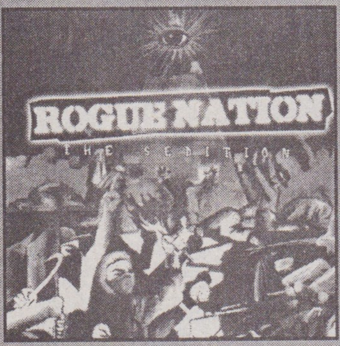
Super raspy vocals try to break through brutally intense Swedish-like hardcore on this record from Belgium. This is a collection of demos, 7"s, and compilation tracks from this now broken-up band. (SR)
($8: Renaot Van Reepingen, Oude Weg 205, 9870 Zulte, BELGIUM, renaot.van.reepingeen@pandora.be)

PUNKARSCH – "Feinde" EP

Limited to 500 copies. We got number 35. German three-piece playing what sounds to be a live set from their garage. The sound quality and musical style remind me of the obviously punk bands on the *Lest We Forget* tape compilation that COMETBUS released. Crap sound, ya know. However, isn't punk supposed to sound like this? (JA)
(stanx-records@freenet.de)

RADIO REELERS – "Shakin' at the Party" LP

I'm a certified RADIO REELERS fan. In fact, if I were a female, some might even call me



a groupie. Hell, the verdict is still out on my sexuality, so who knows... With a jacket that features a photo composed of empty beer bottles, a TEENAGE HEAD record, a LURKERS record and a KAMIKAZEES record, you've got to figure it's okay stuff. This is not okay stuff; this is the shit. If you like catchy punk rock that is rock'n'roll and punk at the same time and delivered with a fistful of energy, you should look for this one. You'll get ten rockin' tracks, none of which last for more than a couple of minutes and none of which belonged in the bin. If you, too, need to hear some rock'n'roll right now, this is your ticket. I really do hate to gush over a record, but once in a while a record actually deserves it. (KK)

(Dead Beat, PO Box 283, Los Angeles, CA 90078, www.rockinvan.com/radioreelers)

RAI KO RIS – "Himalayan Frostbite" EP

I've been really curious to hear this Nepalese band since I read their interview in *MRR* #244. Read that engrossing interview, or just this EP's liner notes, to get an idea of the political climate in Kathmandu, where the non-democratic, oppressive monarchy is soliciting anti-terrorist funds from the US and elsewhere to use against the ongoing revolutionary uprising of the Maoist peasant farmers. Rai Ko Ris pulls this situation out of the abstract and into your sphere of attention, with their jagged, unaffected sound and their catchy, fresh songs. While they want to use this vehicle to distribute a little information, the songs aren't skeletal—they weren't written just to hold up the polemic. They're sturdy, awesome punk songs sung in voices you don't often hear: about the winter months in the Himalayas ("Jaro Maina Ayo"), and about the atmosphere of dissent and change. The song "On the Bus in the UK," about singer Sareena being harassed by Nazi skinheads, carries more pain and anger than a hundred theoretical rants against racism by white, western punk bands. I don't know how the Nepal / Florida connection came about, but this EP's cover art was done by Chuck Loose, go figure. Definitely, definitely pick this up. (AC)

(BatAttak, PO Box 153073, Tampa, FL 33684, raikoris@mail.com.np, www.geocities.com/raikoris)

REJECTED / WORTH THE PAIN – split EP

Finland!!! WORTH THE PAIN, musically and vocally (and lyrically), are a VERBAL ASSUALT *Trial* LP without the sensitivity, hope in love, and underlying femininity. This is tough, hateful, and masculine. Not bad things, necessarily. REJECTED (also from Finland!!!) sound a bit more fun. A dash of Oi, a pinch of CORRUPTED MORALS, a tsp. of ROLLINS BAND. I like REJECTED. A lot. Hey, this is from Finland!!! Buy it!!! (JA)

(Psychedelica ,chachi@city.fi)

REPROACH – LP

Full throttle raging skate-core. This pretty much rules—sounds like LOS CRUDOS with chugga-chugga NYHC style breakdowns. This LP needs to be blasted out of a sticker-covered boom box on the platform of a backyard ramp, fueling a mad frenzied skate session. Get this record, and you'll skate better. (AS)

(Wolfpack, PO Box 1013, 3000 Leuven 1, BELGIUM)

ROGUE NATION – "The Sedition" CD

Canadians play beefy drop-D hardcore that sounds like it's from New York. Fast, with good changes. Overflowing with energy, and attitude. Well thought out leftist political lyrics set them apart from the bonehead stigma that usually goes with this style of music (i.e. 25 TA LIFE). No nonsense about any "crews" here... worth checking out. (VH)

(Uprising, www.uprisingrecords.com)

ROSE ROSE – "99% Is Shit" CD

Crazy weird intense Japanese hardcore. ROSE ROSE have been around for some time, according to their discography, and this here is my first introduction to them. I'm not sure what to think? Chunky chuggas and double-kick bass, wanky guitar leads at the end of riffs, throat shredding singing mixed with normal "singing" and/or "talking" (the vocalist is one of the main things that gives them such a weird feeling)…. They've got hooks and they've got intensity and energy though they've got a rock 'n' roll edge that I just can't seem to reconcile with. My loss, maybe. I don't know? It's different and maybe you'd be into it? Maybe you already are? (WM)

(K.O.G.A., Kitazawa san haitsu 101, 5-36-8 Daizawa, Setagaya-ku, Tokyo 155-0032, JAPAN, www.koga-records.net)

RUBBER GUN – "Grease Up!" CD

This sounds like a lackluster SIOUXSE singing for later-years RAMONES. She's got decent enough pipes but this sucker just plods along. It seemed to go on forever. Speed things up and shave the songs down and I'm in, otherwise its yawnsville. (TB)

(Knock Out, Postfach 100716. 46527 Dinslaken, GERMANY)

SS – "The Great Rock 'n' Roll" CD

This is the Japanese SS that has been booted various times in the last 15 years. There are three separate live sessions included here, dates unknown because I can't read Japanese and there are

no English notes. All the sessions sound like they were recorded in front of a few friends. I don't believe the session that has recently been booted from 1979 is here, though the material that is on this disc is similar in quality and sound. The vinyl boot has an insert of a Tim Yo review from 1985 and it sums up this CD perfectly: "…totally ripping, ragged ass, no holds barred thrash." As Tim mentioned in another part of the review, MIDDLE CLASS and BAD BRAINS come to mind. This is just great, noisy, frantic early thrash—hard to believe this stuff was going on in 1979 Japan. (RR)
(Rock A GoGo, www.gogokikaku.com)

SEPTIC DEATH – "Live 1983-1986" LP
Ripping, killing, smashing live fest of maniacal maniacalness. Live. Bad recordings of shows in San Francisco and Boise. 100 copies. Why? (JA)
(no address)

SEVEN DAYS OF SAMSARA – "Live on WNYU" EP
A live recording brings out harsher side of SEVEN DAYS OF SAMSARA with these four songs of heavy, technical, emotional hardcore. It's raw, and it sounds great. (VH)
(Lessons in Cacophony, 4002 Sand Palm Ct., Tampa, FL 33624)

SICK OF IT ALL – "Life on the Ropes" LP
Well shit, I guess I better come clean. I have been listening to SICK OF IT ALL since their first EP on Revelation and I actually own every one of their releases. So I was actually looking forward to hearing this new record. Not much has changed in their 15+ years of existence. They are still cranking out catchy, hook-laden hardcore with Lou's unwavering vocals taking charge. Not only that, but in my opinion they are consistently one of the better bands that I have seen live over the years. Actually I recently caught the infamous BORN AGAINST/SICK OF IT ALL WYNU radio debate for the first time…. whoa, that was some classic shit! (RC)
(Fat Wreck Chords, PO Box 193690, San Francisco, CA 94119-3690, www.fatwreck.com)

SKEWWIFF – "Taedium Vitae" LP
Amazing DYSTOPIC, RORSHACH, NIGEL PEPPER COCK-ed semi-thrash out of Belgium. Ex-members of the CRIMINALS and UNHINGED. Great BORN AGAINST-y feel. CD is availible from LIFE IS ABUSE records. Yeah. (JA)
(Trujaca Fala, PO Box 13, 81 806 Sopot, POLAND)

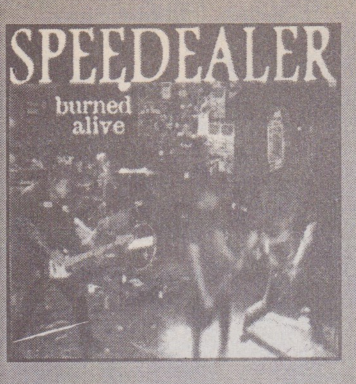
SPEEDEALER – "Burned Alive" CD
This was SPEEDEALER's live set at CBGB's last 4th of July, where they blazed through 17 songs in 40 minutes with their characteristic brand of hard rock n' metal. This set consists mainly of material from *Here Comes Death,* but also has a healthy dose from their latest, *Second Sight.* You want to rock? Come and get it. (HM)
(Radical, 77 Bleecker St, Suite C2-21, New York, NY 10012)

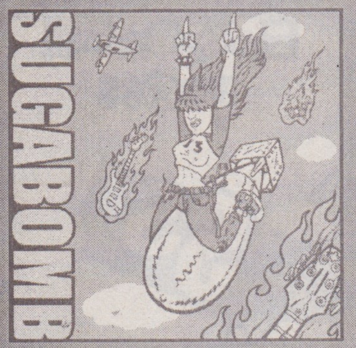
STROHSÄCKE – "Ghetto" EP
I've been blasting this EP and their newer full-length constantly lately—great great great speedy German punk—if you showed me a flyer with them playing a gig circa 1984 with ZERSTÖRTE JUGEND and SLIME I'd totally believe you. Quick-paced and melodic with a really old-sounding raw production value. Slashing, choppy, just barely distorted guitars with a killer, spat-out vocal attack. Great—am a big fan of their LP too, though they do admittedly have more impact here on the shorter format. (MT)
(Attack, PSF 350541, 10214 Berlin, GERMANY)

STROHSÄCKE – "Nante's Inferno" LP
STROHSÄCKE's mid-tempo punk has some intriguing sounds to offer. Yeah, there are the standard raspy vocals and vocal choruses you've come to expect from the style. But on songs like "Der Ich Wirklich Bin," they show some multi-layered guitars that enliven their otherwise monochromatic punk (that veers away from solid hooks any chance it can). These guys are heavy on the riffing, which makes for a numbing repetitiousness in most of the songs. (SS)
(Attack, PSF 350541, 10214 Berlin. GERMANY)

SUGARBOMB – CD
A fun rock and roll band with a cool girl singer. They may be from the East Coast, but this is pure California girl group style with hints of the RUNAWAYS, NIKKI & THE CORVETTES and BOBBYTEENS to name a few. I will mention that SUGARBOMB are two girls and two guys. They just sound like a girl group. Catchy tunes that I might like a bit punkier, but this is still good stuff. (CK)
(Lawless, PO Box 689, Hingham, MA 02043-0689)

TEENAGE BOTTLEROCKET – "Another Way" LP
Debut album by Wyoming's TEENAGE BOTTLEROCKET. More good solid SCREECH-





ING WEASEL/RIVERDALES/MOPES/ METHADONES-influenced poppy punk rock. They manage to stand above a crowded sub-genre by writing catchy fun tunes, keeping things simple, and injecting just the right amount of energy and emotion. I'm looking forward to seeing them on tour soon. (AD)
(One Legged Pup, 1814 Steele St, Laramie, WY 82070)

TENDRIL – "Anaphase Baby!" CD
On first impression this reeks of *dude-we're-totally-going-to-make-the big-time*-ness, there's nothing wrong with that I guess, it's just that this is not really the kind of thing usually covered in this magazine. It reminds me of all those new-heavy-metal-in-baggy-pants bands on the TV, but the music's not that bad, though does have a big rock thing goin' on, with big production and "proper" musicianship. It does get pretty heavy. I don't know…for fans of WHITE ZOMBIE, SOULFLY, RAGE…and all that stuff. No…really…dude…this is metal. (AD)
(Ice Planet)

TERMINUS – "Graveyard Dreams" CD
About fucking time someone reissued this band…thank you Boss Tuneage!! This English band from the mid 80s—early 90s were/are criminally underrated. They were totally at odds with a lot of the hyper fast hardcore coming out of the that mean little island at the time, and a real breath of fresh air. This CD compiles all their 7"s and a bunch of comp tracks and it all stands the test of time. Super political melodic punk with a goth edge, as if BAD RELIGION and early WIPERS played 45 GRAVE and TSOL covers. The music isn't gothic at all, but its Mark Richardson's DANZIG-esque vocals that bring the dark side. A tremendous CD for those after something a little different—now where are the reissues of the two LPs???. (TB)
(Boss Tuneage, PO Box 74, Sandy, Bedfordshire, SG19 2WB, UNITED KINGDOM)

THEY LIVE – "Poverty or Poison" LP
Damn. I don't know about the purple cover art with the drawing of the psycho baby on it, but outside of that, this record is a fucking scorcher. Fast-as-fuck songs that let loose with a torrent of seething rage. The dual vocalists spit venom while the drummer lays down a series of pummeling beats. Plus, with lyrics like "Thrash 'til Death, Unite or Lose, Young 'til I Die. All ages eulogy, keep it religion free. And when they bury me, throw in my GAUZE LPs," there is no way you can go wrong here. Essential! (RC)
(625, PO Box 4234 13, San Francisco, CA 94142, www.625thrash.com)

THE TIM VERSION – "Prohibition Starts Tomorrow" CD
The TIM VERSION stretches emo so far out it turns into country! Not really, but they deliver some kick-ass emo, slip in a mean Merle Haggard cover, and throw in their own country ditty. The TIMs' strengths include well-constructed songs, good lyrical themes, and documenting an answering machine job-firing. Good stuff. (HM)
(ADD, PO Box 8240, Tampa, FL 33674, www.home.earthlink.net/~timversion)

TRASH TORTEN COMBO – "Tortenschlocht" EP
It's been sometime since I've heard some really good punk rock. It hasn't been a real long time, but I've been sort of jonesin' for a tasty, catchy German disc. I'm not sure that this has satisfied my itch, but if it hasn't, it's certainly gotten close. I like the female vocals and I like the fact that the lyrics are in German. It sort of reminds me of the early German hardcore, though it doesn't seem as compelling as the stuff that sticks with you forever. I like it, but I'm not sure if I'll remember it in a year. Plus a seven inch record should be played at 45rpm, not 33rpm. (KK)
(Attack, PSF 350541, 10214 Berlin, GERMANY)

TREND – "Das Produkt" CD
Writing as an American, the disturbing thing about this record was how similar it is in tone and intent with legions of homelander indie-emo-art bands, yet these guys are German and sing in the native *lengua*. It's sort of like hearing a band singing, I dunno, MISSION OF BURMA covers in Finnish. Some bleeping, some arid stop-start frippery, a little overly-earnest vox. Nah. (RW)
(www.trend-die-dienstleistung.de)

VISION – "Detonate" CD
I've been scared to listen to any of the SICK OF IT ALL records released on Fat. These 13 of melodic hardcore slush are what I'd imagine them to sound like, except worse. Ugh. And the adolescent pop-punk slant doesn't do anything to help. (VH)
(Chunksaah, PO Box 974, New Brunswick, NJ 08903)

WAR SQUAD – "In My Rage" EP
This is some no-bullshit fast and angry punk rock from New York. In all honesty this was pretty basic, though they do get extra points for doing a LOS OLVIDADOS cover. I have never heard that band covered before. They best part about this was the singer's gnarled, growling vocals and the

ridiculous cover art of four cartoon characters trampling George Bush. (RC)
(Punx Before Profits, 209 Center St, Olean, NY 14760)

WEAVING THE DEATHBAG – "The Devils Punchline" EP

Fast charging Wisconsin hardcore featuring members from DEFACTO OPPRESSION, UNITED SUPER VILLAINS, and ASININE SOLUTION. Old school meets new hardcore in a fantastically executed style. Interesting guitar riffs, screaming vocals, driving guitars, anthemic melodies, fast chaotic beats. Political and personal lyrics. I really liked the short little melodic guitar solo interludes and noodling that appear on a couple of the tracks, especially the last one on the B side; "Chainsaw." Good shit, pick this one up for sure. (LG)
(Kangaroo, Middenweg 13,1098 AA. Amsterdam, NETHERLANDS)

WEIRDOS – "We Got the Neutron Bomb" CD

Subtitled *Weird World Volume Two 1977-1989*, this disc isn't nearly as essential as *Volume One*. It's still good for record collectors though. Some unreleased recordings, three tracks from the 1989 *Condor* era and the original release mix of "Neutron Bomb". The WEIRDOS were classic first wave LA punk circa 1977. If you don't have *Volume One* get it now! Any pre-1982 WEIRDOS is a must! This is more of a rarities (as in unreleased) collection. (RL)
(Frontier, PO Box 22, Sun Valley, CA 91353, www.theweirdos.com)

WITH LOVE/HK – split LP

WITH LOVE, from Italy, are trying way too hard to be creative and innovative, playing spacey, rhythmic, and repetitive post punk. Imagine the INTERNATIONAL NOISE CONSPIRACY doing the soundtrack for a French Sci-Fi movie... Yeah, it's that bad. France's HK actually play music that has a pulse to it, delivering six songs of screechy, chaotic emo-hardcore played with energy and intensity. No fucking around, it's actually really good. (VH)
(Maldoror, Champrevault, 58170 Luzy, FRANCE, maldororpunx@free.fr)

WORMS' MEAT – "Four Stupid Brains" CD

This is totally awesome! Driving guitar action, galloping drums and harsh growling vocals all come together to create four songs of hard charging Burning Spirits style punk fucking rock from Japan. This came out on CD a while ago, but it was hard to find. So be sure to pick it up on vinyl. (RC)
(Game Of The Arseholes, PO Box 511, Whippany, NJ 07981-0511)

X – "Delta 88" EP

.......yes, I am an X fan....and this bootleg FUCKING ROCKS!!!!!!!!! ....this is what Los Angeles punk rock sounded like when I was a kid.....when artists were still a major part of the music scene......me and all my childhood friends wanted to ball Exene.....and all the girls wanted to taste Billy Zoom's jit.....those were indeed the days.....and this four-song demo EP is like a time tunnel for me....all 1977 recordings......really raw and LOUD!!!!!!!!!! Top-notch product here!!!!! If Exene were here right now I'd eat her pussy here on the *MRR* office floor in front of everybody......glaze my nose...... (SW)
(Dangerhouse)

X 27 – "Agent X" EP

Let's get no wave, boy, *here we go yeah*! Shards, bits of debris, scattered notes and a determined desire to shape them into something great form the obvious intent on this one, but the songs just aren't quite there yet. Attitude, check...desire, check...talent, check. Just waiting for the practice room riff to explode and then we gots ourselves something here. (RW)
(Show and Tell, 1725 Anza Sy. #A, San Francisco, CA 94118)

V/A – "25 Years of Punk Rock From In and Around Birmingham" CD

28 bands from Birmingham, England cram on to this definitive history on Brummy punk rock. The second largest city in the UK, Birmingham is better known as the home of BLACK SABBATH, JUDAS PRIEST, and ELECTRIC LIGHT ORCHESTRA (hurray! I got ELO in *MRR*!) than a hub of punk rock, but GBH and DOOM come from there too, so...there. GBH are represented here (though DOOM aren't, maybe they can't find their master tape...it's under the soap!) as are CONTEMPT, DRONGOS FOR EUROPE, EASTFIELD, DEAD WRETCHED, and a host of others. Most of the music is your typical mid-to-up-tempo Brit punk with a (crusty) political lean, but there's also poppy, ska, and hardcore tracks. Other bands worth a mention are CUPID STUNT, the MEANWELLS, JIF NOT CIF, 3 1/2" FLOPPY, PIGFISH, GORGEOUS, STEPFORD WIVES, and LAST UNDER THE SUN. Territorial comps are always an interesting listen. (AD)
(Punk Shit, punkshitrecords@hotmail.com)

V/A – "Blood-Sucking Freaks 2003" CD

A Japanese comp. Featuring nine bands doing two or three songs apiece. Some of it is garbage, but most of it is great. Raw, dirty, full of fuzz and energy ala GAUZE. Some American HC

influences, and a lot of DISCHARGE... It's all over the place. COMPLETE EXCLUDE, PADLOCK, and CONGA FURY are highlights. Definitely worth checking out. (VH)
(Blood Sucker, 1-16-18-403 Kusunoki-Chou, Nishi-Ku, Hiroshima City, JAPAN 733-0002, www.bloodsucker-records.com)

V/A – "Bridging Oceans" 10"

On this compilation you get quality fast straight edge hardcore from: ON X ALERT (USA) the GEEKS (South Korea), HOLD X TRUE (Hungary), THINKING STRAIGHT (Indonesia), FxPxOx (Macedonia) BAD BUSINESS (US) and LET'S GROW (Serbia). Most of the songs here are fast and thrashy, though a few of the songs show brief moments of mid-tempo pacing and some melody. The best band on here was ON X ALERT. Their three songs were smoking! (RC)
(Third Party, 21 Nancy Ln, Amherst, NY 14228)

V/A – "Cleanse the Bacteria" LP

OK, let's look past the fact that this is a bootleg (a well done one at that) and lay down the fact that this is one of the best punk compilations ever created. I mean just look at this line-up: 7 SECONDS, CIVIL DISSIDENT, INSTIGATORS, SIEGE, C.O.C., CRUDE SS. AKUTT INNLEGGELSE, the EXECUTE, PART 1, POISON IDEA, GENOCIDE EXPRESS, INFERNO, MOB 47, SEPTIC DEATH, ENOLA GAY, HOLY DOLLS, ZYKLOME A, and EXTREM. Obviously, whoever made this bootleg is going to sell every copy they pressed. My only question is, why go through all this trouble and not bootleg the bonus 12" that came with a limited number of these compilations when it originally came out? Come on Pushead, start repressing these records! (RC)
(no address)

V/A – "GoJonnyGoGoGoGo Presents..." EP

Four new UK punk bands...what's not to love? The HOTWIRES start this fucking thing off great with "P is For Punk, D is For Damage." This band must have been reading my diary. Wow. The REAL LOSERS continue their 2003 assault with a fine showing here, great trash. The MOTHERFUCKERS have an organ in the mix and an ogre at the mic...oh well. Cleaning up is the REVERENDS, a bunch of fuck-ups on drugs and art. I love this record and I'm going to steal it when no one is looking. There's only 500 copies...who'd miss it? (MC)
(www.gojonnygogogogo.co.uk)

V/A – "Hardcore Ljubljana" LP

This set of tracks from the classic tape comp of the same name offers an intense albeit inconsistent selection of tracks from relatively familiar HC bands. UBR's highly politicized HC is looser than usual, but retains its power in the thrashy "Pustota"—a grating, straight ahead thrasher. TOZIBABE's tracks offer discordant HC with frenetic vocals hard-edged BASTARDS-style guitar, and a repetitive bass that's almost like a drill bit. III KATEGORIJA, on the other hand, are typically messy—though it's only on the live track, "Manijak," that they seem to show any real compression. On the other hand, ODPADKI CIVILIZACIJE come off as the winners here, with six gritty change-of-pace tunes that occasionally swings off into SWELL MAPS territory. (SS)
(no address)

V/A – "Me and My Six-Strings Club" 10"

This is subtitled "A One-man Band Compilation," though many of the acts (unfortunately) seem to be members of bands stepping out and attempting a solo song in one-man band style. ELVIS PUMMEL (Germany) kicks it off with a humorous intro answering machine message and a clever welcome to the "One-man Band Comp" theme song. SCOTT DENSE (USA) of the MORNING SHAKES follows up with what sounds like one of his band's songs with no band behind him. FABIAN (Belgium) plucks out a pointless ditty about his favorite guitar...yawn. MIRIAM, given the prestigious subtitle of FABIAN'S girlfriend (from Belgium as well?) strums incompently and in a breathy sexy voice longs for "Arms of Ten Feet Long." MYSTERIOUS ASTHMATIC AVENGER (France) is a twisted fucker who howls about "Pedro the Chicken" with the biggest dick he's ever seen. MR. CALIFORNIA (USA) chimes in with an absolute classic, "Martians Took My Brain," which explains a lot of his subsequent releases. SEXTON MING (UK) starts off side two with some atmospheric weirdness. PHANTOM (unknown) and MIKE JENKINS (Germany) add some swampy bluesy numbers that fail to impress. BALD BOMBER (UK) leader of SIR BALD DIDDLEY throws in a surfy bore. MONSTERMAN (Germany) provides the record's best track, a fucked up demented masterpiece, "Baby, I Can't Play Guitar." ELSE ADMIRE (Germany) takes up some grooves, and SONNY VINCENT (USA) closes out the record with what sounds like a TESTORS song. Why? Got me. The bonus 7", which only comes with 200 of the 500 copies, contains GENE CRAZED (ITALY), FRANZ (Italy), LIGHTNING BEATMAN (Switzerland) and HASIL ADKINS. Only the BEATMAN track seems necessary. (RR)
(Rockin' Bones, Borgo Palmia 3/A, 43100 Parma, ITALY)

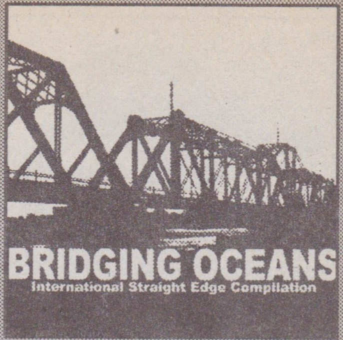
V/A – "New York City Rock 'n' Roll" CD

This is New York City Rock 'n' Roll! That dirty hard rock punk meets NEW YORK

DOLLS meets early AEROSMITH sound. A land where people go for the strung out bad boy/girl look still! No wonder the STROKES play Madison Square Garden there. West coasters think LA glam circa 1989. But this is a good nostalgic trip (by current unknown bands) because these bands stand for an era that didn't really kiss ass to get signed. They just wanna rock which is cool by me. Also this comp does include the band of that VH1/MTV2 rocker chick VJ. (RL)
(Radical, 77 Bleecker St., New York, NY 10012, www.radicalrecords.com)

V/A – "One -Track Mind" LP

Hot damn. Four songs into this Crucial Response comp, and I am already about to pull a Kool Aid Man and bust through these walls and into Mike Thorn's room screaming "Oh yeah!" This is what I am talking about. The standouts on this slab are DAMAGE CONTROL, the CHANGE, KNOW YOUR ENEMY (RIP), AFTERLIFE, DEAD STOP, and BETWEEN US. I also liked the UNCONTROLLABLE, even though they sounded a little too much like SICK OF IT ALL. 7 great songs out of 14 are some good odds, especially by today's compilation standards. So after listening to this whole thing, I am left with two questions. #1. Why aren't there this many rad bands playing fast hardcore in the US? #2. Where in the hell is my reviewer's copy? (CC)
(Crucial Response 46047 Oberhausen, Kaisersfeld 98, GERMANY)



V/A – "Return to the Scene of the Crime" CD

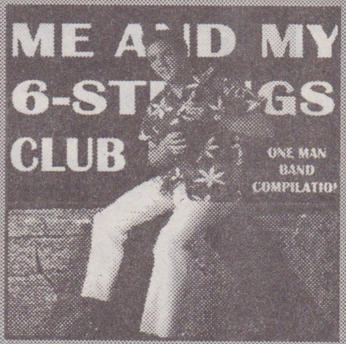
This follow up to *The Scene of the Crime* comp features plenty of pop-ish, garage-ish, and goofy three-chord punk among the 25 tunes. I guess the gimmick is "24 bands recorded in 24 hours," and they appear in the order they were recorded. Solid tunes by the DENTS, the JABBERS, SUGARBOMB, WHITE TRASH DELUXE, TO HELL YOU RIDE, the NECROWAFERS, the GOBSHITES, and the stand-out LENNY & THE PISS POOR BOYS. (HM)
(Good Cop/Bad Cop, PO Box 653, Foxboro, MA 02035 www.goodcopbadcoprecords.com)

V/A – "Serving The Best In Rock N Roll" CD

Double CD from a new label dedicated to their title, I guess. 50 bands, 50 tracks, virtually none of whom will have a release on the label, but who embody, I 'spose, said spirit of rock n roll. Lots of garage, pop punk and a few in between. Some of the more familiar names include DERITA SISTERS, the MANGLES, BARFEEDERS, BEATNIK TERMITES, QUEERS, SQUIRTGUN, GROOVIE GHOULIES, APERS, TEEN IDOLS, MORAL CRUX, COFFIN LIDS etc. (RK)
(Peephole, www.peepholerecords.com)

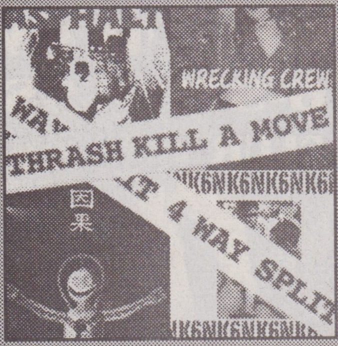
V/A – "The Sisterhood" EP

I was just sitting here dreading writing this review, having to say something like, it's rad that this is an international, all-girl straight edge comp, but I'm just not into that style, sorry… But the bad cover art misled me—this sounds great. It's much more compelling, earnest, and varied than most boy straight edge comps, that's for sure. (Although, too bad about the dumb names—I guess it comes with the territory.) VENUS GERIATRIXXX, from Argentina, were inspired to pen their super-catchy, warm songs because feminism only got lip service in the scene. INFECT, from Brasil, plays much faster, angrier hardcore, with Max Ward-style drumming—they also tackle masculine dominance in the scene, and in "America latina," make an important comment about bands from Latin America being ignored and looked down on in the hardcore scene by punks with more privilege. Side two is a bit more hit and miss. UNEVEN, from France, has a deep, SPITBOY vocal style over an old school straight edge sound (too many breakdowns for me), while PRESENCE OF MIND, from Germany, throws the formula out the window entirely. Washington State's TO SEE YOU BROKEN delivers one pissed, heartfelt invective against belittling, sexist jerks. This comp includes a 36-page booklet with commentary by many of the women in the bands and other straight edge girls—on the significance of being straight edge, and punk, and a girl, etc., plus histories of the bands and the scenes in various parts of the world. The comp was released by the remarkable Emancypunx Label & Distro, a Polish collective organized to support "independent women culture." While I've never identified as (or with) straight edge, I am really impressed by this effort by punk women to support each other, across international boundaries and the more subtle borders of musical style and appearance. (AC)
(Emancypunx, PO Box 145, 02-792 Warszawa 78, POLAND, emancypunx@go2.pl, www.emancypunx.prv.pl)



V/A – "Slam 'Zine Compilation #1" CD

I like 'zines that come with compilations. I think that it's a great idea and that more 'zines should do it. This here comp is 14 bands, including BURDEN, BLEED INTO ONE, DISSENT, TEAMKILLER, CROWFISH, I ADAPT, MY OWN DISASTER, NEVER FACE DEFEAT, MANIFESTATION, HATECLUB, MANKIND BEFORE MIDNIGHT, DESPISE, BROADCAST ONE, and BACTERIA, and comes with SLAM #11 out of Germany. The bands are all variations on the (overdone to death and beyond) emo-metalcore scene that seems to be the rage with all the kids these days (must be, there are so many of these bands…..). (WM)
(Slam, c/o Bernhard Sengstschmid, Mollardgasse 85a/2/75, A-1060 Wien, GERMANY, www.slamzine.com)



V/A – "Take Our City Back" CD

I can't really discern which city it is they want to take back, as all the text is in Japanese, but near as I can tell it is Nakama, but I'm probably wrong. Featured on this comp are the BLOODY MARY, U SPAN D, NEVER AGAIN, ARELIGHTS, and URBAN HEAD RAW—all who play quick paced hardcore with a slight rock edge. NEVER AGAIN are probably the standouts for me with their fist in the air shout-a-long chorus' that remind me a bit of LP-era DSB. (MT)
(no address)

V/A – "Terro-rhythm #1" CD

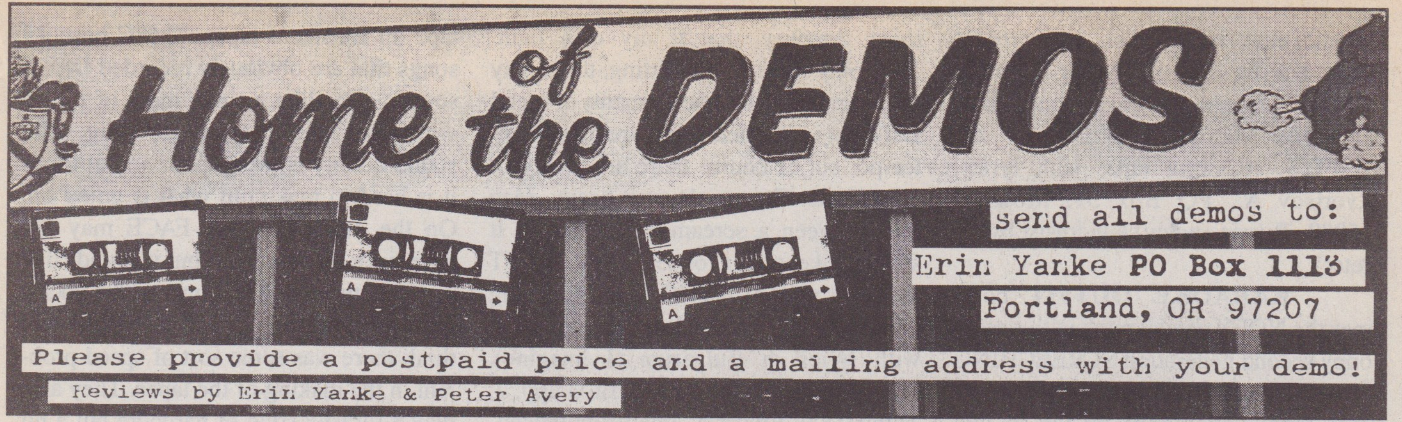
Raging intense wall of volume Japanese compilation that is all about Total Audio Annihilation and Destruction to Sound. Multiple songs from each band (a 7"s worth from each one). You get DISCLOSE, IT'S YOU, CONTRAST ATTITUDE, and CONGA FURY and you will like it.. The layout is more like an LP in that you get three to five songs from each band then the line-up repeats and you get three to five songs from each band again—like Side A and Side B. This compilation has made my day. Destroy everything while listening to this! (WM)
(Terro-Rhythm, "Tomokazu Shiraishi", I907-2 Doi Aki-City, Kochi 784-0042, JAPAN)

V/A – "This Is Our Time" CD

Hey, I am not complaining, but isn't this the second compilation in the last few months that kicks off with POINTING FINGER? Three more awesome songs that aren't done the justice they deserve due to sub-par production. Hey, once you go Menno Bakker you should never go back. If you guys ever do an LP, make sure you record it at Bunt Studios. Next up we have CINDER, who bring you three songs of politically charged LIFES HALT-influenced hardcore. For some reason I like this better than the songs on their split 10". After that we have RECONCILE from Argentina, who I thought were OK until I went back and re-listened to their song "The Drive," which sounds like a long-lost SWIZ song off their first 7". That moved them from "OK" status to "fucking bad ass" status real quick. Take a little early IGNITION and add some MISSING 23rd, and you end up with my new favorite Argentinean band. Next up, we have three tracks brought to us by DAY OF THE DEAD. The vocalist has the whole hoarse, barking AMERICAN NIGHTMARE shouting thing going on, which tires quick for me. Still, this band does a really good cover of BLACK FLAG's "Revenge", and musically they are spot on—but I just can't get into the vocals. After DAY OF THE DEAD we have ONXALERT from New York—blazing fast hardcore with a strong youth crew influence—it reminds me of the singer for CHAIN OF STRENGTH singing for STRAIGHT AHEAD. Surprisingly, their lyrics are politically relevant and intelligent. How come I haven't heard more about this band until now? ONXALERT are definitely underrated. Finally we have ODYSSEY from Brazil, which is my least favorite band on here. They have a very crunchy, modern produced sound to them that is very popular right now. Still, the songs are superbly written and very fast, so I could imagine other people picking this band as their favorite. All of these bands are way above average. Definitely recommended. (CC)
(Still Holding On, 65 Au Long Pre, 4053 Emborg, BELGIUM http://stillholdingon.free.fr)

V/A – "Thrash Kill a Move" CD

Another wonderful BLOOD SUCKER RECORD release this month. We get four bands. NK6 are the Japanese sister of BORN/DEAD. Except more to the chaos. I like SEPTIC DEATH, so I like ASPHALT. I just like them with more chaos. The chorus work on the WRECKING CREW tracks are so complex and dense, I get happily confused listening to them. This is like Kevin Seconds singing for Gregg Ginn if they were both in the GERMS and SCREECHING WEASEL. Add the chaos. The fourth and final band on this comp has only used the Japanese character for their name on the sleeve. I can't tell you song titles either. Cool. I do apologize for my over-use of the VOID comparison whither I speak of the Japanese hardcore—still, it is the only way to describe the craziness and chaos of this last band. (JA)
(Blood Sucker, 1-16-18-403' Kununoki-Chou, Nishi-ku, Hiroshima City, JAPAN, 733-0002)



AFTER BLAST has a tape called *Rectal Desaster,* and as you might imagine, the cover is not something to look at. Musically, they are more metal than punk. There are some elements of thrash, but it's more a mix of speed metal and slightly slower galloping stuff. I almost want to call it instrumental since they have few lyrics and the vocals, which obviously go through some sort of distortion, sound more like sound effects. Of course, one of the vocalists is high-pitched and the other has a low growl. The whole thing is a bit creepy. Nothing new in the music though. (11-song tape, no lyrics, Markus Smolar, Kapernikusster. 19, 65929 Frankfurt, (Main), Germany) (Peter)

AK-64 has a tape of grinding hardcore songs. For the most part, the songs are played as fast as possible. There is usually a mix of blast beats and slow mosh parts, with basic guitar work. The vocals are a low growl that has some sort of fuzz effect on it, which overpowers everything else and makes a simple wall of distortion. (33-song tape, no lyrics, Hombre Lobo, Postfach 10 31 17, 60101 Frankfurt (Main), Germany, www.hombre-lobo.de.vu) (Peter)

AXES OF EVIL plays straightforward mid-tempo punk, cleanly recorded and slightly melodic, saturated with guitar solos that sometimes are metal sounding, and sometimes sound punk rock . The vocals are yelling and sort of sung at the same time, with youth crew style backups. ($3 ppd.7-song CD, no lyrics included. 310 Gladstone, Bellingham, WA 98225.) (Erin)

B-ABUSE busts out five very long songs. It may sound strange, but the best comparison I can give is that it is jumble of MEREL, NATIVE NOD, URANUS, and JAWBREAKER. For the most part they play a heavy, attacking hardcore with a slightly emo feel. This is mixed with some really slow parts that have recorded talking over it (hence the JAWBREAKER). The songs are put together well and the band is able to pull off the really long, slow and monotonous parts in some way that I don't really understand. (5-song tape, no lyrics, Hombre Lobo, Postfach 10 31 17, 60101 Frankfurt (Main), Germany, www.hombre-lobo.de.vu) (Peter)

COMA ETERNAL blends the timing, emo vocals, and quirky drums of math rock, and the chugga chugga guitars, drum machine sounds from a real drummer, and deep throated screaming vocals of grindcore. The screamer is the main vocalist. (4-song CD, lyrics included. 819 N. 15th #201, Milwaukee, WI 53233.) (Erin)

CRIME DESIRE has created quite a mess here. They play experimental hardcore, I guess. The bass is very heavy and overpowering, the vocals are really background screaming, and the songs tend to fall apart at the end (if they were ever together in the first place). I pin most of this on the early live performances of BLACK DICE. (8-song tape, with lyrics, $2 ppd, Matt Ottlex, 736 S. Chestnut St., Escondido, CA 92025, killtheold@msn.com) (Peter)

DIEZNUZ plays thrash that blends into metal during the mosh parts. It's pretty typically paced, although the mosh parts aren't that slow. The vocals are mostly screaming with an occasional deep-voiced backup singer popping up to take center stage every once and a while. (8-song CD, no lyrics included. 21238 Martin ST., Carson CA 90745.) (Erin)

DREAMS COME TRUE and **ALLI WITH AN I** have a split cassette here. DCT have a Russian name that I can't find the characters on my computer to spell, so we'll leave it at that. They have a melodic hardcore style, I think that is what it is still called. The songs are fast and straightforward, but they have a pop feel to them. I guess it sounds something like TEN FOOT POLE—or at least what I remember them sounding like. The recording is a bit hollow and lacks in sound quality. On the other side, AWAI comes to us from the good old US of A. They play a sort of DESCENDENTS-influenced pop punk but with a more emotional edge. They remind me of a band from the mid 90s called BUFORD. It is really not such bad stuff. (8-song tape, with lyrics, there is no address for the record label but I'm sure AWAI can answer questions at: PO Box 5655, Raleigh, NC 27650-5655, alliwithani@hotmail.com) (Peter)

ECFU has a tape that was recorded at such a low volume that it's hard to hear. It also gives you an annoying fuzz because you have to turn the volume up so high. Anyway, they play 80s Midwest-style hardcore. Some songs remind me of the MEATMEN, while others have the early DC, play-as-fast-as-you-can feel (like the first couple of Dischord records). (8-song tape, with lyrics, no address) (Peter)

FRIEL screamo their way to hell and back. The songs are short, and the screams are fierce. The chaos is all encompassing. (Free to all, but $1 ppd. preferred. 10-song CD, lyrics included. 120 McMecher St. Apt. #C3204, Baltimore, MD 21217.) (Erin)

HERODISHONEST has a real cassette here, but any tape is thrown in the demos nowadays. This seems to be a compilation of all of their releases, plus some demo stuff. They play full-speed-ahead hardcore songs with some catchy, melodic (almost pop) stuff thrown in every once in a while. I guess it's like a mix between RORSCHACH and a

melodic punk band. Their more recent songs are by far the better ones. It includes a number of cover songs from bands like MINOR THREAT and the MISFITS. (62-song tape, with lyrics, Skvortsov A., PO Box 59, Moscow, 125080, Russia, www.soundresist.by.ru) (Peter)

KARAOKE OUTFIT combines the NOFX catchy punk with a more poppy second generation SCREECHING WEASEL sound, and then throw in some super sappy love songs on top of that basic style. The vocals usually have some harmonies going on, and they're sung leaning a little towards the snotty side. ($2 ppd. 7-song CD, lyrics included. 11031 Missouri Ave. #1, Los Angeles, CA 90025.) (Erin)

LOOK BACK AND LAUGH are sort of an East Bay hardcore supergroup, but let us enable them to stand on their own as a band. They play straight-up screaming hardcore and do it pretty well. There are a ton of bands that sound like this, but LBL has a more mature songwriting style that sets them apart. I guess the songs are just much better conceived than most of the other stuff out there. There are plenty of hooks and changes to keep things interesting and the songs are played well. I must also admit that they have a damn sexy drummer. It would be nice to hear a better sounding recording. (6-song tape, with lyrics, PO box 11535, Oakland, CA 94611) (Peter)

OFFICER DOWN is straightforward energetic rockin' punk. It's mid-tempo, and kind of catchy in a SHOTWELL way, but these guys are meaner. One song sounds just like FAY WRAY could have written it, and the vocals are close to that, too. They have one song that's got a "Ballroom Blitz" feeling. This is totally great. ($4 ppd. 4-song CD, no lyrics included. PO Box 2236, Kings Beach, CA 96143.) (Erin)

The **REFUSENIKS** have a tape that was recorded live on a radio station and they got a pretty good sound. The music sounds a lot like the Q FACTOR. It is fast hardcore for the most part, but it still has a pop element to it. It's catchy, with pop progressions and little lead parts, but they manage to maintain a hardcore energy. (7-song tape, with lyrics, www.oneleafrecords.com) (Peter)

RELIEF hails from Bulgaria, and I can't understand a word on the lyric sheet. Anyway, that is my own fault. They play some heavy-hitting, tough guy hardcore that has some elements of metal and crust in it. Their songs are mostly up-tempo, but of course there are plenty of mosh parts. The vocals are a heavy, deep mix between a scream and a growl. It sounds like a mix of ECONOCHRIST and your pick of NYHC, floor-punching bands. Not too poorly done. (7-song tape, with lyrics in Bulgarian (I imagine), Jivko Manev, Strachil str. 8, Et. 3 app. 7, Varna 9000, Bulgaria, email@unitedandstrong.net) (Peter)

RUNNING FOR COVER is doing their best to play songs as fast as they possibly can. Thrashy hardcore with lots of blast beats, screaming vocals, and incomprehensible guitars. The heavily distorted bass really sticks out on this recording, which has a good sound, but along with the drums and vocals, it drowns out the guitar. The recording has a really tinny sound, and my tape changes volume throughout. They definitely have energy, the lyrics are political and the songs are plenteous. (20 song tape, with lyrics, Mike Gifford, 105 Jewett Parkway, Buffalo, NY 14214, runningforcoverhardcore@yahoo.com) (Peter)

SLEEPER CELL has a seven-song tape that sounds much like early BORN AGAINST. There is a slightly more chaotic feel to a couple of the songs, though. One riff sounds exactly like a FRONT LINE riff, but then again, I imagine that it isn't to tough to accidentally steal from FRONT LINE. Pretty good songs and a decent sound quality. (7-song tape, with lyrics, Adam, 185 Endicott St. #5, Boston, MA 02113, slepercell@unitednutmeg.org) (Peter)

SQUARE THE CIRCLE mixes modern day thrash with the songwriting style of the early 80s Southern California punk crowd. Imagine the CIRCLE JERKS played at top speed with throatier, screaming vocals. It's thrash, but with rock 'n' roll sensibility. Short songs that are only hindered by the fact that it was transferred to tape at too high a volume and therefore sounds a bit muddy. (5-song tape, with lyrics, Tatsuya Kuroda, 878-9 Narahara Hachioji-City, Tokyo, Japan, ayutarou@jeans.ocn.ne.jp) (Peter)

TOO MANY SCREAMING CHILDREN and **AK-FACE** have a split tape on Blastcore tapes. TMSC have 19 songs that are obviously recorded live. It sounds a lot like a tinny mess of thrash with deep metal style growling. The sound quality is pretty poor and at times it is hard to make out what is going on. On the other side, AK-FACE may not have been recorded live but it sounds like it. Again the sound is tinny and the vocals have a Brainy Smurf feel that make you think there was some sort of speed problem in the making of the tapes. They also play a thrashy style of hardcore but a bit easier on the ears than the first band. Neither band is too bad but the sound quality makes it difficult to listen to (there is a line between DIY energy and a bad recording). (49 song tape, no lyrics, $2 ppd, Ryan, 1320 W. Escalon, Fresno, CA 93711, thrashfreak787@aol.com) (Peter)

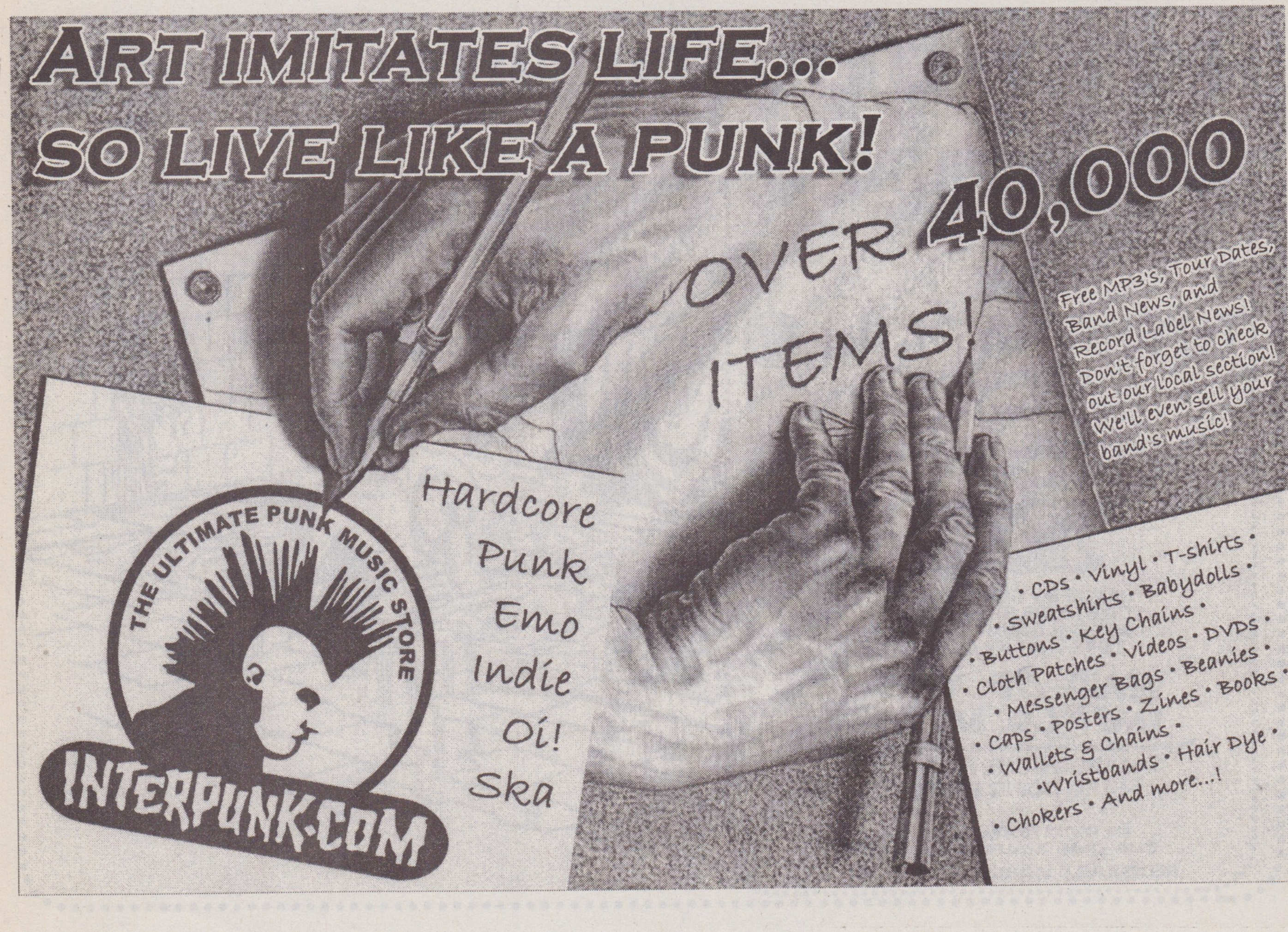
THE STRETCHMARXXX play rock that's a little fast and sometimes gets new wave. It's a smooth and clean recording, with provocative female vocals. PANDORAS-ish without rocking as hard. (14-song CD, no lyrics included. 3734 Stateline Rd., Kansas City, KS 66103.) (Erin)

SYZSLAK mixes up a tough and dirty guitar sound with drums that sometimes are simple, and sometimes crashing and all over the place. The pace is slow. I will not say the dreaded word, but they rock like some of those Seattle bands of the early 90s while they still sounded like punk bands who smoked a lot of pot and were pissed. The vocals change depending on who's singing, varying from lady sore-throat yelling, to shouting guy. ($3 ppd. 5-song CD, no lyrics included. 1402 S. 6th St. 2ond Floor, Philadelphia, PA 19147.) (Erin)

U.S. OF SHIT plays mid-tempo thrash with a buzzy guitar sound, and a sharp snare keeping things moving! The vocals are a combination of the shouting and growling. They've got a great theme song. (7-song CD, no lyrics included. 3152 B Lake Drive, Marina, CA 93933.) (Erin)

VERSE-OUT plays slow, more-rock-than-punk punk, filtered through a SUPERCHUNK songwriting sensibility. It's kind of lo-fi, but not wild, and it's guitar driven, but there are catchy and interesting things going on. (4 song CD, no lyrics included.88 Carnbey Rd., Flomaton, Al 36441.) (Erin)

the Banner
your murder mixtape
relentless, homicidal new jersey hardcore
THE BANNER
BRIGHTSIDE RECORDS
BLACKOUT!
WWW.BRIGHTSIDERECORDS.COM
WWW.BLACKOUTRECORDS.COM


ART IMITATES LIFE...
SO LIVE LIKE A PUNK!
OVER 40,000 ITEMS!
Free MP3's, Tour Dates, Band News, and Record Label News! Don't forget to check out our local section! We'll even sell your band's music!
Hardcore
Punk
Emo
Indie
Oi!
Ska
THE ULTIMATE PUNK MUSIC STORE
INTERPUNK.COM
• CDs • Vinyl • T-shirts • Sweatshirts • Babydolls • Buttons • Key Chains • Cloth Patches • Videos • DVDs • Messenger Bags • Beanies • Caps • Posters • Zines • Books • Wallets & Chains • Wristbands • Hair Dye • Chokers • And more...!

Chunksaah Records
NJ
JERSEY REPRESENT
THREE NEW FLAVORS FROM THE GREAT GARDEN STATE
STICKS AND STONES
:The Strife and Times
DO YOU REMEBER?
FIFTEEN YEARS OF THE
BOUNCING SOULS
VISION
DETONATE
Sticks & Stones
The Strife and Times
Double disc anthology
Available now!
The Bouncing Souls
Do you Remember?
Double DVD set
Available now!
Vision
Detonate
Thirteen brutal new tracks
Available October 7th
Order any Chunksaah release online and recieve a free compilation between Black Friday and December 16th.
Chunksaah Records P.O.Box 974 New Brunswick, NJ 08903 www.chunksaah.com

FROM MY COLD, DEAD HANDS!
recess dot records com
CIVIC MINDED FIVE
CIVIC MINDED 5 / THE BLACKS
split 7"
E=CM5
LP/CD
TOYS THAT KILL
CONTROL THE SUN
LP (PIC DISC) / CD
THE CITIZEN ABORTION
LP/CD
F.Y.P
DANCE MY DUNCE LP/CD
TOILET KIDS BREAD LP/CD
MY MAN GRUMPY LP/CD
TOYS THAT KILL LP/CD
END OF THE WORLD NEWS 7"
AARON COMETBUS &
i FARM DOING TROTSKY!
ALL PRICES POSTPAID WITHIN USA
7"=$3 LP=$8 CD/2xLP=$10 book w/cd $15
RECESS P.O.B 1666 SAN PEDRO,CA 90733

ZINES

Reviews by: (AC) Arwen Curry, (AR) Aragorn, (JB) Julia Booz Ullrey, (MD) Mikel Delgado, (BD) Ben Ditch, (SD) Sara Double-Ears, (MF) Maree Faygo, (JH) Jeff Heermann, (HH) Harald Hartmann, (CJ) Chloe Jensen, (JM) Jeff Mason, (MN) Mimi Nguyen, (CR) Casey Ress, (MT) Mike Thorn, (GZ) Gordon Zola.

Please send your zine in for review. Write down any information you want included in the review; method of printing, number of pages, issue number and post paid price. If you want us to include a foreign post paid price, tell us. If you accept trades, tell us. The only information we will include is what you provide us.

ABORT! #14 / $1, trade, free to prisoners
5.5 x 8 - copied - 36 pgs
Personal (is political) writing, reviews, interviews. No ads. Mostly that first part—each chapter is a separate story about work, friends, race/sex and violence, coffee & ephedra, bleeding from the ass, etc. There is insight and humor to be found in Jonathan's commentary, but not so much that I would search out the next issue. The interview with Witch Hunt is worth reading; the talk with the klezmer band isn't quite as sharp. The reviews are the longer, detailed kind. A dollar is cheap for a zine, these days. (JM)
Jonathan Spies / 362 Prospect Ave #2 / Brooklyn, NY 11215

AMERICAN'T #5 / $3
5.5 x 8.5 - copied - 80 pgs
I really enjoyed the last issue of this zine, but this one was a bit strange. It's a rundown of the 25 girls that Seth has dated (he married #25), with details of their looks (the word "boobies" comes up a lot), personalities, and how they came to date Seth and then break up with him (or sometimes, be dumped). Seth comes across as both egomaniacal and self-deprecating, with his playing hard-to-get, trying to commit suicide with a carrot peeler, going through his jerk phase, and getting the hottest chick in town. Now, part of me got really into this sick and twisted exposé, but then I thought about how one-sided and kind of creepy it is to give so much information about people you were intimate with to whomever might happen to read it, especially because at the end, it doesn't seem to have any meaning or reason. He changed the names of the guilty parties, but it still seems wrong. (MD)
Seth Emily / 4237 N Ashland #1 / Chicago, IL 60613-1281

APHONIC #1 / one stamp or trade
8.5 x 11 - copied - 1 pg
Sometimes it seems like people feel like they're expected to do a zine. It can feel like a ritual reaching-out, like attending a town meeting every month or so. Especially among middle class white kids with good access

to resources, in punky enclaves in "liveable" cities. But some kids are never expected to speak out, by themselves least of all. The point of doing *Aphonic*, according to young editor Sheila, is to fight that sense of voicelessness. In this issue of the six-paneled "pamphlet," she talks about losing her mother to the cycle of drug addiction, and her resulting feelings of isolation and hopelessness. Sheila's not fishing for experience points; she's trying to connect. She is standing on a crate outside the town meeting, yelling what she needs to yell, without backup or permission. She doesn't need permission, but a little backup wouldn't necessarily hurt. Sheila also does a bigger zine called *Arroweb*, which I haven't seen, but would like to. (AC)
Aphonic / 315 Larch St / Scranton, PA 18509-2811

ATTIC VS. BASEMENT / $1
5.5 x 8 - copied - 20 pgs
The zine is subtitled fiction vs. nonfiction, but if there's fiction in here, it's pretty well disguised. The first stories were brimming with the sentimentality about young childhood that descends on some people in their early 20s, and I cringed a little at parts. But the quality and range of Korinna's writing hits stride after these first few pages. The best section is the "Stories about ___" a series of short pieces about relationships. Korinna's voice is a little detached; she relies on the action to carry the emotional weight, and it works. She's at her best when she is describing encounters, the play of feelings between two people. And I thought the very last story; let's call it "Bread," was really good. There's nothing too innovative about the layout here: maps, typewriters, press-on letters, etc. but it fits together gracefully and isn't distracting. I like Korinna's voice more when it is sophisticated and forward-looking, less when it is chasing after childhood ghosts. I wonder if she can integrate the two. (AC)
Korinna Irwin / PO Box 11973 / Portland, OR 97211

CHIHUAHUA AND PITBULL #3 / $2
5.5 x 8.5 - copied - 34 pgs
My friend Julia raved to me about this zine a while back. Then she ordered the new issue and Ethan took quite a while to send her a copy. So be warned when I tell you that this zine is funny, smacking with light sarcasim and dry jokes, and articulate, though peppered with enough quick-tempered digs at government and rednecks to allow for a genuine personality to shine through. Ethan tells tales of a few crappy jobs. Simple enough, yet the oddness of these jobs, varied by location, sheer stupidity, and the strange and wild talents of Ethan, is what makes what could be just another boring zine pop with that vibrancy that allows you to read it from cover to cover in one sitting. (SD)
PO Box 72581 / New Orleans, LA 70172

COMMUNICATING VESSELS Vol. 1 #11 / $3
5.5 x 8.5 - copied - 50 pgs
This situationist-inspired political manifesto zine shows no mercy to its readers. There are articles on "Lesser-Evilism" and why one should protest voting instead of casting votes, being treated badly at the dentist because you smell bad and have no credit card, how they "TAKE US FOR FOOLS" and how "They' might be right, and an eyewitness account of the destruction of Halabja in Iraqi Kurdistan in 1988. While I did appreciate the short biography of revolutionary novelist Jean Malaquais, much of the writing in this zine turned me off. It seems condescending and over-written. For example, a vitriolic paragraph on the "clerk or receptionist—whatever one wants to call the personification of a vast twirling (sic), never-ending machine." Also, tired catch phrases like "another world is possible" just don't do much spectacle-disrupting anymore. Plus, I'm still trying to figure out why Malaquais's cancer death is "ironic." There are some good tidbits here and there, but overall this is one of those zines that sometimes seems like you're reading it through a few layers of cotton. (GZ)
PO Box 1124 / Madison, WI 53701-1124

DEMOLISH #3 / $3
8.5 x 5.5 - copied - 48 pgs
Although *Demolish* often leans more toward the mainstream side of punk than I'd like (AFI? The Transplants? Come on now...) it's still a solid zine. Most of the interviews are with bands that hail from the zine's home continent of Australia: the Dead Things, the New Mutants, Cantankerous, Charter 77, and The Naked Eye are all profiled within. There is also an interview with the Swingin' Utters, and music and zine reviews too. All in all, the interesting coverage of the local scene balances out the questionable approval of some of the more disappointing well-known "punk" bands—I don't care what you think, the new Turbonegro LP is not good. (CJ)
12 Connemara Course / Kelso Townsville QLD 4815 / Australia
demolishzine@hotmail.com

DIG IT! #29 / $6
11 x 8 - printed - 48 pgs - French
Yeah, lots of fun in this coolest zine from southern France. There are interviews with Turbonegro, the Dragons, Sons of Cyrus, Martin Savage, and the Locomotions. There are also articles about the label Get Hip, and the *Rubble* compilations. Finally, there is a load of gossip about touring bands, and of course the usual new record reviews. As always this zine is the best of reads in French. (HH)
c/o Armadillo / 32 rue Pharaon / 31000 Toulouse / France
www.digitfanzine@chez.com

EQUALIZING DISTORT vol 3 #8 / ?
8.5 x 11 - copied - 22pgs
Toronto is damn lucky to have not only the weekly radio show known as *Equalizing Distort*, but also this monthly print supplement—documenting not only their local scene, but everything else these punk rock freaks deem worthy. Included in this issue are interviews with Vigilant Resistance, Malefaction, mountains of really well done record reviews, punk rock gossip, and the delighful tale of one punk's attempt to sneak onto the set of the remake of *Dawn Of The Dead.* In addition this issue contains a CDR with live recordings in the studio of CIUT of such bands as R.A.M.B.O., DFA, Robot Has Werewolf Hands, and a few more. Good stuff here. (MT)
91 St George St / Toronto, ON M5S 2E8 / Canada
equalizingXdistort@cuit.fm

FISH PISS Vol. 2 #4 / $4
7 x 8.5 - printed - 120 pgs
Fish Piss has become one of my favorite zines. Every issue contains a mix of comics, reviews, and really good writing. In another zine, some of the writing might be under the section of "columns," because they're first-person rants or stories. The pieces here never feel like they're written a half-hour before deadline to fulfill an obligation, however. Honestly, I haven't even finished this issue, because I don't want to miss a word. This *Fish Piss* also contains a collection of eclectic DIY advice (snowglobes!) and a multi-writer look at the recording industry including a well-researched history. Highly recommended. (GZ)
Box 1232 Place d'Armes / Montreal, Quebec / H2Y 3H2 Canada
Fishpiss@canada.com

FLOTATION DEVICE #10 / $2
5.5 x 8.5 - copied - 96 pgs
The travel diary as zine is a hard thing to pull off. Your rambling has to have some direction, be poetic but

not so much as to be distracting. Photos can help, unless they are grainy blotches of black and white or of things like a tree or the sky. In *Flotation Device* Keith travels to Costa Rica. This is his diary. What grabbed me about this project, that is to say what came across well, was the frustration and small distilled triumphs that accompany learning a language. Overall though it is simply a personal, and kinda boring, diary. (SD)
2142 Dean St / Woodstock, IL 60098

FUN IN THE UK Winter 2003 / ?
5.5 x 8.5 - copied - 44 pgs
This is mostly a series of snapshots of UK bands, which is all and good since the point of this zine is not to be weighty. Featured are Zombina and the Skeletones, the Young Inspectors, Reverend Pike, The Real Loser, the Motherfuckers, and the A-Lines. The real treat is reading about the Quickies. The Quickies were a one-month-from-beginning-to-end concept band, but an idea that I would encourage. It sounds like cheap alcohol, the cold winter, and fucking punk rock combined into a worthwhile experience. (AR)
66B Grove Park Road / Tottenham, London N15 4SN UK

HOW MUCH ART CAN YOU TAKE? #5 / 13¢
8.5 x 5.5 - copied - 54 pgs
I was worried that I might have to review this zine. What is there to say about *HMACYT* except that it's pure fucking genius? In issue five of what was originally intended to be the "worst zine in the world," Randy delivers even more spelling and grammar mistakes, incomprehensible graphics and layout, and ridiculously absurd tangents on all things punk. This is absolutely one of the funniest things you'll ever read, and well worth your thirteen cents. For fans of *Absolutely Zippo,* or anyone who has ever realized that the Tragedy bird looks like Gene Simmons' hairdo upside-down. Mike Thorn says, "If you don't like this, you're probably a douche bag," and I wholeheartedly agree. This zine is as punk as broken glass in the street! (CJ)
6250 NE 6th / Portland, OR 97211

JERSEY BEAT #74 / $3
8.5 x 11 - printed - 152 pgs
Good gravy, this issue is mega huge. All the print is so tiny and squished I got a headache reading. It seems like this issue is never-ending, and the music reviews are really entertaining. Interviews with The Wrens, Saves

the Day, Singapore Sling, Brand New, Cardia. The Ergs, Arrogant Sons of Bitches, Fairmont, The Escape Engine, Jarboe, Paul Bearer, She Wolves, The Atomic Missiles, Dirt Bike Annie, Some Kind of Hate and Contraband. Phew. This zine is pretty funny, well put together and packed with shit. (JB)
Jim Testa / 418 Gregory Ave. / Weehawken, NJ 07086

JOLI COEUR #1 / $3
8 x 12 - printed - 47 pgs - French
This new French music zine made it to my shitlist right away with the subtitle "Not Politically Correct" right under their new logo. Yawn. I just don't get it. I mean, does anyone actually identify with political correctness, anyway? So why preemptively react to it all the time? Anyway, the collective of folks who put this out are generally into hardcore, especially of the Catharsis, Newborn school—throw a little Envy and Tragedy in there too. In this issue they interview Submerge, Trijas, and Value X Driven—nothing that really stood out to me. At first I was happy to see that the guts of the zine were primarily cut and paste, but much of it is so confusing that I soon lost interest. There's a lot more art and creative writing than you might expect in a hardcore zine, which is cool, I just hope they can work a little more on presentation in future issues. (AC)
Collectif Maldoror / Champrevault – 58170 Luzy / France
maldororpunx@free.fr

KÄNGNÄVE #2 / free?
8.25 x 11.5 - copied - 2 pgs
This one-sheet music zine from France, consisting entirely of record reviews—picks out the best of the new crop of upcoming punk bands. Most of the records are European, but bands from Japan and America are represented as well. The reviews are very well written, and just the right length, with good comparisons—Luc obviously knows his shit. The back side has a few photos of Japanese punk bands, a little Disclose worship, and a Japanese band name word search. Seriously, how can you not love a zine that has a fucking word search in it? (CJ)
Luc Ardilouze / B.P. 11 / 33023 Bordeaux Cedex / France
nightbrings@yahoo.com

KISS MACHINE #7 / $4
7 x 8.5 - printed - 88 pgs
Yes, it is a Canadian lit/poetry/art zine that uses a loose theme each

issue to harness their staff of columnists and contributors. The sparse yet flashy layout reminds me of *Cool Beans* or early issues of *Bunnyhop*. In this issue the topic is "what we do and why we do it." Most of these people seem to drink, smoke, and not have as much sex as they want thus culminating in late-night bursts of

creative energy that come across as bad poetry, flailing, go-nowhere short stories, and photographs of drinking and smoking. Also included is some annoying-ass, boring section akin to those high school slam books or that interweb thing Friendster that the kids are so crazy about. (SD)
PO Box 108 / Station P / Toronto, ON / M5S 2S8 / Canada

KISS OFF #9 / $2 or trade
8.5 x 4.5 - copied - 36 pgs
At first I was skeptical about this zine, because there is a part in it where the writer talks about the cops saving his band from the "thugs" that came to shows, and that they would have been beaten up if the cops had not escorted them to the station wagon. WTF, basically. Then I read more of it, and it has the pitfall of a lot of personal zines where it is too vague for me to get into it but then it is pretty and I wonder if I'm just missing something. The writer talks about being kinda over music and frustrated, is politically ruminating all over the place, and gives you several maps of Ottawa for the punx. I bet if I knew this guy I would like this zine because it would tell me more about him than I would otherwise know; not knowing him, well... (JB)
Chris Kiss / 2-256 Flora St / Ottawa, ON / KIR5R9 Canada

MURDER CONTEST #1 / £1.50, $4, 3 Euros
8.5 x 11 - offset - 40 pgs
"Death to Friendster" is the not-so-subtle message conveyed by the cover illustration. You go, mate. Hardcore with the hardest of the core and the toughest of the tough. The two-page article on the cultural merits of Black Flag gives the reader a sense of editor Simon's sensibilities...raging hardcore, that is. Interviews with Striking Distance, Ruination, Tear it Up, Chris Stover of Void, Haymaker, and musing and ponderings about the state of all things HC related. Solid. (JH)
43 Harold View / Hyde Park, Leeds / LS6 1PP UK
murdercontestzine@hotmail.com

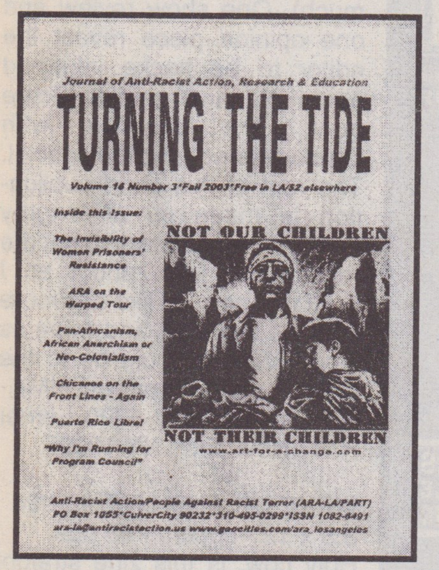
NINE YEARS AFTER #5 / 2 stamps or trade
5.5 x 8.5 - copied - 24 pgs
After a three-year break, *Nine Years After* returns to us with a brief, albeit decent effort. Included within are interviews with Cranked Up, Gloom Records, and a funny word-assciation based interview with Steve from Nine Shocks Terror. Also included are the standard fare such as record review and band photos—plus what Mr. *Nine Years After* perceives to be the worst records of all time—most of which I agree are fairly terrible and obvious choices, except for his selection of "Crass – Everything they've ever done." This statement sadly negates any other opinion about music the author has. (MT)
PO Box 229 / Reading, PA 19603

NOT QUITE VENICE: A PITTSBURGH ZINE / $2 or trade
7.5 x 8.5 - copied - 36 pgs
Coming from a "small town" and moving someplace with an established "scene," this zine almost made me envy the energy and sense of community that goes into building things from the ground up in a small town. *Not Quite Venice* is a document of the things developing in Pittsburgh (a recycled bike program, DIY spaces, and most importantly, hopes and dreams). 11 years after leaving a small town, this makes me realize that we all have to keep some of that small town mentality to make the big city more vital. Nice project. (MD)
Mary / 4906 Yew St. / Pittsburgh, PA 15224

ONE OF US #2 / $1
5.5 x 8.5 - copied - 20 pgs.
I guess the title's a reference to the Ramones' "Pinhead," since one of the features in this black-and-white mini-comic deals with the subject of Undead Reanimated Ramones (literally) staging a triumphant comeback in Central Park. Thrilling! Why doesn't *Maximum Rock 'n' Roll* review more comic 'zines? Why don't zinebound comic artists send their stuff in for review more frequently? Also boast, "A Moustache to the Apocalypse," a nasty little tale about facial hair gone awry. Issue three is welcomed. (JH)
Alex Colvin / 2920 37th Ave S / Minneapolis, MN 55406
vomit_comics@yahoo.com

OPREM DOBRO #73 / $3
8 x 6 - copied - 24 pgs - Serbian
This zine is not in the Latin script, so it may be impossible for many people to read. This issue has interviews with Anti-Nowhere League and Drongos For Europe. There is an arti-

cle on the Zips and a couple of gig reviews, including UK Subs, Motorhead and the DK's. There are also some record reviews. (HH)
Vasa Radovanovic / V Carapica 74 / 11223 Beli Potok / Serbia
Email.dread@sezampro.co.yu

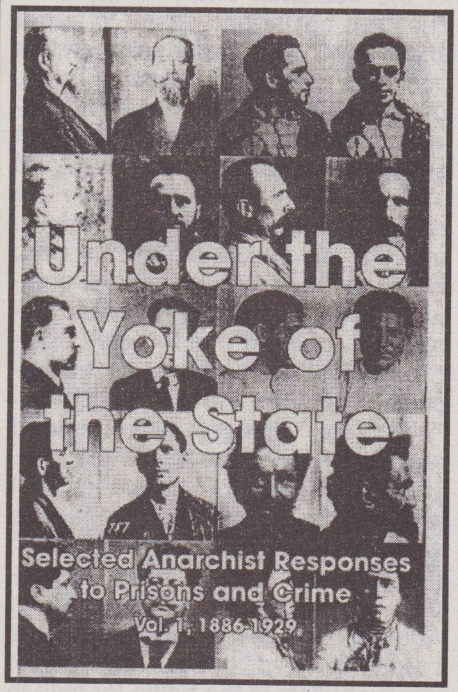


OX #52 / $7
11 x 8 - printed - 164 pgs - German
This zine is huge and jam-packed with so much punk rock that one could easily spend the whole month with it. There are lots of band interviews, including Bad Brains, Hard-Ons, Nikki Sudden, She-Male Trouble, Chainway, Schrottgrenze, and lots of others. There are hundreds of new record reviews, lots and lots of ads, and some pretty interesting columns. This zine is a definite read for those in the German scene. Highly recommended! Oh yeah, the zine always comes with a CD sampler, this one featuring 29 bands. (HH)
PO Box 102225 / 42766 Haan / Germany
www.ox-fanzine.de

PUNKS BEFORE PROFITS #14
8.5 x 11 - copied - 4pgs
So this is a one-page zine from New York, which seems to have one basic objective: keep the punks motivated and inspired. In this issue, mixed in among other tidbits, you can find commentary on staying punk / DIY and not becoming jaded, a kind of essay comparing the punks to the X-men, which I found rather amusing, and on the back, an interview with a 20-year-old prison inmate who still publishes his own fanzine. Pretty inspiring stuff all in all. Mission accomplished, I would say. (BD)
PO Box 1084 / Buffalo, NY 14215

RANT! #27
8.5 x 5.5 - copied - 20 pgs
Well, I gotta tell you, I liked the last issue I reviewed a lot better. Not that this issue is bad. On the contrary, it has some fine essays and prose. It's just that this issue has more contributors, and I'm sorry to say that their writing just doesn't match up to Carla's. Still, it was worth the read. My advice: go back to the old format, it's a lot more original and funny. (BD)
PO Box 10997 / Tempe, AZ 85284

READ MAGAZINE #22 / $2
8.5 x 11 - printed - 100 pgs
OK, the work issue: All the columns/articles about work in this mag are super deadpan, especially the ones written by "mom." There is a jock element to this magazine that I can't quite put my finger on...is it the picture of the guy from Knuckle Sandwich with his arms around two young girls, with a caption reading "Knuckle Sandwich gets hot punk chicks by pretending to be Avail?"



Could it be the image of a "sexy nurse" with huge tits accompanying the article "The Shoe Store Wanted Urine?" Whatever. There are interviews with One Man Army, The Locust, Swingin' Utters, and a bunch more, plus a lot of reviews of CDs, movies, books, and video games. (JB)
Read / PO Box 3437 / Astoria, NY 11103

STAMPED ADDRESSED ENVELOPE #5 / $1, IRC
5.5 x 8.5 - copied - 4 pgs
This is the return of this English review zine after a three-year absence. It's kinda short but manages to give fairly detailed reviews for 23 zines in this comeback issue. The reviews are almost uniformly positive and supportive, but do give a good description of what you may want to order. Welcome back. (GZ)
Infinite Monkey / 145-149 Cardigan Road / Leeds LS6 1LJ UK
www.infinitemonkey.co.uk

STIR KRAZY #7 / $3
8.5 x 11 - copied - 22 pgs
This is an interesting project. The cover comes straight out of crucial youth type of seriousness, heavy metal middle-school notebook drawn by an anarchist. If that isn't evocative enough, the back cover features the lyrics from Queensryche about revolution. For being 8 1/2 by 11 paper stapled together, the publisher made the surprising decision to include a lot of color pages in this zine, which makes it stand out. Finally, the bulk of the content concerns prisons, both in book-report form and in a generally abolitionist perspective. There are some leftish comics, some lightweight editorial, and some silly reprints. (AR)
PO Box 25148 / Rochester, NY 14625

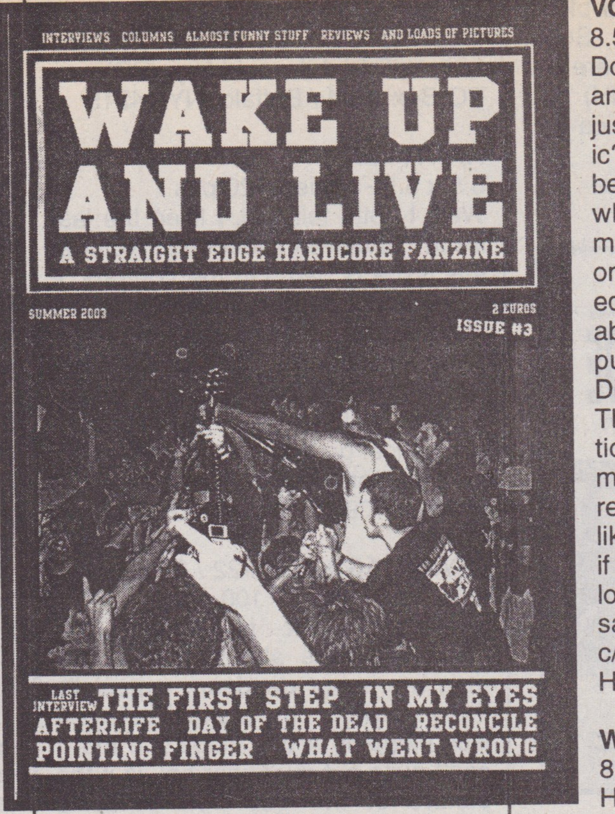
STREETMUSIC F.C. #9 / $3
8 x 12 - printed - 36 pgs - Swedish
Soccer, "street punk," the history of Oi. Holidays in the Sun 2003. Interviews with Randy and Bakimu from Japan. The best thing about this for me was the letter they included that said, "we eat punk, hardcore, garage, oi, rock 'n roll, and shit like that!" But really this is not for me. Maybe for you. (AC)
Stefan Fels / Gruvgången 21 / 653 43 Karlstad / Sweden
stefan_fels@hotmail.com

TOINEN VAIHTOEHTO #166 / ?
5.5 x 8.5 - printed - 38 pgs
For the unaware, *Toinen aihtoehto* is sort of the *Maximum Rocknroll* of

Finland. Included within its brief 38 pages is a wealth of information about punk rock happenings in Finland—albeit all in Finnish. Included are interviews with Paranoia Keeps Crawlin, Koulleet Intmanit, and Discharge—plus reviews, classifieds, ads, and the like, which will help to keep you abreast of the Finnish scene. (MT)
PL 1 / 65200 Vaassa / Finland
jantsa@yahoo.com

THE TROUBLE WITH NORMAL #66 / $1 & 83¢ in stamps or trade
8.5 x 5.5 - copied - 52 pgs
This is the 11th anniversary of *TTWN*. Goddamn! I commend anyone who continues to do a zine for eleven years. Hell, even five years is an uncommon achievement. So understandably this issue does indulge itself with a little history, but then it's right back to business. That business is show reviews, interviews, and record reviews of the punk rock sort. Interviews include Pseudo Heroes and Comets on Fire. Check out the little essay about the state of current affairs on the last couple of pages—for me this was the most interesting part. (BD)
PO Box 329 / Columbia, MO 65205-0329

TURNING THE TIDE Vol. 16, # 3 / $2
11 x 17 - printed - 16 pgs
This issue opens with Vikki Law's "The Invisibility of Women Prisoners' Resistance," a longer version than the one I saw in a Eugene paper, but still abridged from her full-length pamphlet. It is the best article in here. Also featured are pieces on pan-Africanism (also pretty good, by a member of the Zimbabwean Parliament), Iraqi Communist parties and Latinos in the military there, an LA activist up on his third strike, and questions from the ARA about working with the Progressive Labor Party in Lewiston, Maine. Southern California readers may be interested in the editor's announcement that he is running for a Council seat at KPFK. The puff piece on Eritrea was pretty bad, and the ARA details the inside story of their booth at the Warped Tour. This paper is real consistent so if you've seen it before you know what to expect. (JM)
PART / PO Box 1055 / Culver City, CA 90232



UNDER THE YOKE OF THE STATE
Vol. 1 1886-1929 / $3
5.5 x 8.5 - copied - 62 pgs
In the sectarian anarchist milieu it becomes easier and easier to forget about how poetic and ideal anarchist positions have traditionally been. *Under the Yoke of the State* is a collection of anarchist writings about prisons. In essays, narratives, and poetry, this pamphlet makes the cogent points that are not made in modern discourse about prisons. Here are two excerpts from the poetry sections (that normally I would dismiss out of hand due to being poetry). The first is from a Japanese anarchist around the turn of the century: "Watching. Through the iron-barred window. The sunbeams streaming. Today. Also I spent." The second, just an excerpt, from Nestor Makhno when he was 23: "Let us rise in revolt, brethren, and with us the people. Beneath the black flag of Anarchy will revolt. We will surge boldly forward under the fire of enemy bullets in the battle for faith in libertarian communism." This is recommended introductory material and increasingly topical. (AR)
KSL / PMB 820 / 2425 Channing Way / Berkeley, CA 94704

VOICES WAKE US #8 / $1
8.5 x 11 - copied - 16 pgs
Do piles of dead bodies make an anti-war statement, or is it just a shitty, played out graphic? At *Voices Wake Us*, "D-beat" isn't played out, it's the whole fucking story (pretty much). One show review and one opinion piece reveal the editor to be hecka informed about old and new hardcore punk. The interview with Disclose is nothing too special. The rest of this short publication is made up of lengthy music reviews. I want to get the records he talks about so I liked this part. I'd like this more if it was issue #4 and twice as long, which it could be in the same number of pages. (JM)
c/o Ben Parker / 5290 Lerner Hall / New York, NY 10027

WAKE UP AND LIVE #3 / $4
8.5 x 12 - copied - 48 pgs
Holy cow, is this zine straight edge! Don't let that scare you off though, especially if you have a love of international hardcore, cause Diogo has done a great job assembly this fanzine with a global hardcore perspective—included are interviews with The First Step, In My Eyes, Afterlife, Day Of The Dead, Reconcile, and Pointing Finger. Also included are your standard zine fare such as record reviews, columns, attempts at humor and lots of photos of dudes stage diving, high fiving (ok not really), finger pointing, and wearing lotsa old school band shirts. The layout for this puppy is very well done, cut and paste giving it a lot more personality that many other zines going these days. (MT)
Diogo Narciso / R. Jose Alvares N17 4D / 8000 Faro / Portugal
nerdzero@hotmail.com

WHY NOT? #8 / $1
5.5 x 8.5 - copied - 28 pgs
This zine has heart, but little substance. A lot of the writing just seems weak. The fiction was hard to read, and the slice of life stories—I just didn't relate. The layout also wastes space, so maybe that's why it seems like there's not much here. (MD)
Jem Gardner / PO Box 1234 / Berkeley, CA 94701

SIX WEEKS RECORDS
225 Lincoln ave. Cotati,CA. 94931 USA
www.sixweeksrecords.com

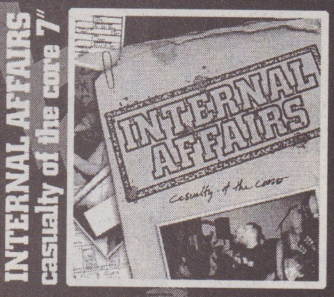
V/A DISTURBING THE PEACE LP/CD
Bay Area hardcore compilation released in conjunction with Urban Guerilla Zine W/ Born/Dead, Blown To Bits, Voetsek, Dystrophy, Deadfall, Hatemail Killerz,
Case Of Emergency, Brainoil, Exit Wound, S.T.F.U., Scurvy Dogs.
CD bonus tracks by Doppleganger, Funeral Shock & Desolation

BLACK MARKET FETUS-"Midwest Meltdown"CD
Fucking sick, out of control grinding, screaming fucked up Midwest holocaust of hell-bent noise!! Extreme Noise Terror meets Slayer, in your fucking face!

ROVSVETT-"Thitma Karin"CD
Burly as shit D-beat Swede massacre of the innocent from these Kang-core Scandinavian legends. Avert your eyes and find the bomb shelter! 16 new assaults!

LP: $8ppd in USA/$15 ppd world (air)
CD: $10 ppd USA/$12 ppd world
Back in print: Municipal Waste-"Waste Em A!l"LP on red vinyl, die motherfuckers
Still ripping it up: Betercore-CD (Dutch thrash), Crucial Unit-LP/CD, DFA-LP/CD
Runnamucks-"Of A Different Breed"LP/CD, Striker-"No Bears.." demos CD

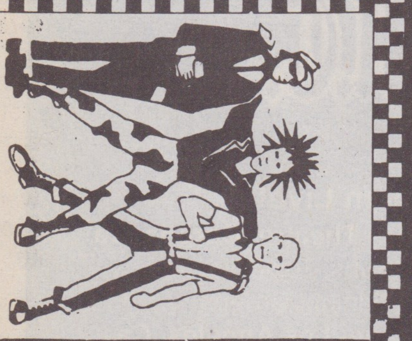
OUT NOW



ALSO AVAILABLE:
CAST ASIDE: overcome 7"/CD
MOY/SHITFIT split 7"
COMING SOON
TOUCHXDOWN 7"
FED UP (1988) 7"

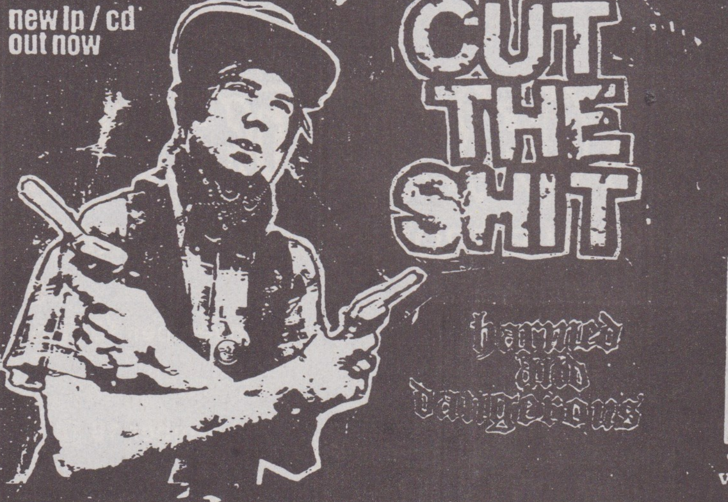
7" $5 USA/$6 CANADA/$7 WORLD
CD $8 USA/$10 CANADA/$12 WORLD

www.malfunctionrecords.com



TWO TONE
PUNK, MOD, SKIN, SKA, REGGAE
Clothes • Shoes • Boots • T-Shirts • Accessories
Records • CDS • Videos • Fanzines • Books
251 MAIN AVENUE
PASSAIC, N.J. 07055
Hours: Mon-Sat 11-7
Sun 12-5
(973) 778-7478
Send $1 For Our Mail Order Catalog

new lp / cd
out now



CUT THE SHIT
banned and dangerous

LAST IN LINE-new 7"
WESTERN MASSHOLES...

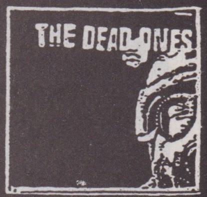
The Prowl 7"
Western Mass. punk as fuck

TO HELL AND BACK/
THE SHEMPS SPLIT 7"

MCCOY/TELFIAN
SPLIT
SPOKEN WORD 7"

SPLIT 7"

7"

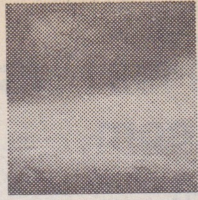


the dead ones-7"
fast swedish hardcore

7" US $4 them $6
LP US $8 them $ 16
CD US $8 them $10

GLOOM RECORDS
and Distribution
P.O. box 4253
Albany,NY 12212
U.S.ROCK'N'A
www.gloomrecords.com

distributed by ebullition (805) 984 2301



TARANTULA HAWK

Gatefold LP $10 U.S. / $15 World (Airmail)
cd available from NEUROT RECORDINGS

Tarantula Hawk's second self titled album is now available on vinyl packaged in a hefty gatefold. "Instrumental super heavy ritual music, bass-heavy majestic murk with grinding prog rock keyboards and intense, energizing drumming, spacey stretches of ominous gloom..." -AQ

SKEW WHIFF

"Taedium Vitae" CD
$10 U.S. / $13 World (Airmail)

Skew Whiff hail from Liege, Belgium and play punked out crust with slaying metal guitar leads. Kinda like their previous bands (Hiatus / Medication Time) mixed with a bit of TRUST, Bleeding Rectum, Scatha, and even some later era Subhumans stuff. This CD contains 14 tracks total packaged with a 16 page booklet. Tofu ist Dead!!

DIMLAIA

CD out in September
Gatefold LP out by the end of the year....

Sonically dark and dramatic, with soothing melodies and gloomy soundscapes. Bits of Slint and Neurosis colide with Godspeedyoublackemporier. Carl of His Hero is Gone plays bass and has produced all of the artwork for this release.

le SCRAWL

"too short to ignore" CD 1990-1999
$10 U.S. / $13 World (Airmail)

Straight outta Berlin, le SCRAWL blast out 66 songs of unrelenting brainiac grind mixed with a ton of jazz, ska, surf, and more. This is indeed one fucked up cd. New CDEP out at the end of the year!

Plus stuff by ARTIMUS PYLE, ASUNDER, BLATZ, BRAINOIL, DYSTOPIA, FIELDS OF SHIT, FILTH, LUDICRA, MEDICATION TIME, NIGEL PEPPER COCK, TARANTULA HAWK, TEEN CTHULHU, TOTAL SHUTDOWN, YETI..
write for a free catalog or go to the fucking website!!

LIFE IS ABUSE
P.O. Box 20524
Oakland, CA. 94620 U$A
www.lifeisabuse.com

ALL OR NOTHING H.C.

FEMALE FRONTED HARDCORE PUNK

For more News and Show Info visit us at www.ontherag.net
www.mp3.com/allornothinghc

"...this bleached-blonde hardcore heroine uses her band's chunky, Lunachicks-meets-Sick Of It All metallic hardcore to convey positive messages."
-KERRANG! (U.K.)

"...if your ears are begging to be fed a healthy dose of hardcore, Search For The Strength is where it's at."
-GIRLPUNK.NET

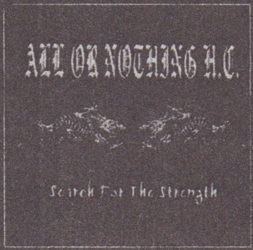
See Them Live!

November 15 @ Showcase Theatre- Corona, Ca
With UK Subs, Toxic Narcotic and the Midnight Creeps

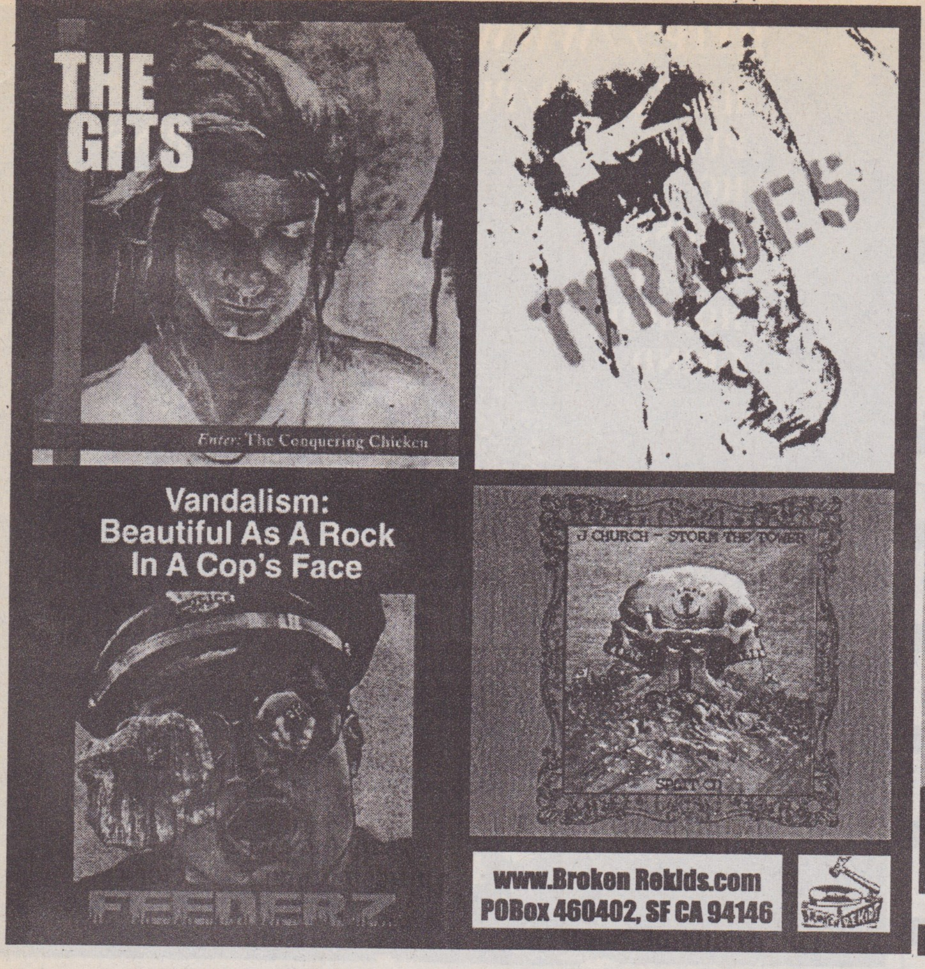
November 18 @ The Garage- Los Angeles, Ca
With the Midnight Creeps

November 22 @ The Allen Theatre- Southgate, Ca
With Cheap Sex and The Clairvoyants

10 Song CD "Search For The Strength" Out Now



On The Rag Records
P.O. Box 251
Norco, Ca 92860-0251
www.ontherag.net


THE GITS
Enter: The Conquering Chicken
TYRADES
Vandalism: Beautiful As A Rock In A Cop's Face
FEEDER 7
J CHURCH – STORM THE TOWER
www.Broken Rekids.com
POBox 460402, SF CA 94146

BEER CITY RECORDS
PRESENTS
[COUNTER ATTACK]
26 SONG COMP FEATURING
• D.A.I
• VERBAL ABUSE
• MDC
• THE FACTION
• TOXIC REASONS
• BEER ZONE
• THE WERENT
• HATEWORK
• RED FLAG 77
PLUS 12 MORE BANDS
$4.95 SUG. RETAIL
$5.00 PPD, $10.00 Outside USA
BEER CITY RECORDS
P.O. BOX 26035
MILWAUKEE, WI 53226-0035
www.beercityrecords.com

Duvall
Featuring Josh & Eli Caterer from THE SMOKING POPES.
Debut full length "Volume & Density" CD $8
Out NOVEMBER 2003 on Asian Man Records
Duvall
Volume & Density
Also on Asian Man
DUVALL "Racine" AM-101 CDEP & 7INCH $4
ASIAN MAN RECORDS
ASiAN MAN RECORDS, PO BOX 35585, MONTE SERENO, CA 95030
www.asianmanrecords.com • mike@asianmanrecords.com • Distributed by MORDAM
CDs = $8 ppd. To order send check or moneyorder made out to Asian Man Records, or go online to order w/ a creditcard:
www.asianmanrecords.com. Paypal & phone orders, see website for info. Send SASE for a printed catalog. Thanks!

SOUND POLLUTION

SINCE 1990

BRODY'S MILITIA / WIDESPREAD BLOODSHED
*split*LP/CD
BM = Thrash n' roll cruelty. 11 killer anthems of debauchery. WSBS blasts off 25 tracks of hook-laden rapid fire hardcore.

DANMUSH
From Here CD*
Fast paced Japanese HC to full blown hundred mile an hour insanity. x-SINK, so you know they know how to lay the fucking hammer down.

UNDER PRESSURE
Still No Future LP/CD
Completely out of control HC thrash wth more bad ass riffs than thought possible. Crushing sound! x-Guns, Liqour, & Whores.

MIND OF ASIAN
Akai Hana 7" EP
Four women from Tokyo belting out 6 of the most ass kicking HC thrash anthems you'll ever hear. You gotta hear this, a classic!

THE DUDOOS
Kogidaso! Shura-ShuShun! CD
The 2nd Dudoos release with 3 bonus tracks not on the Japanese release. Killer incomparable melodic punk.

THE SPROUTS
Pins and Glasses 7" EP
20 song debut EP colliding early D.R.I. into TEENGENERATE. Fast, spastic, snotty, rocking, bad ass tunes.

FASTS
*s/t*LP/CD
Hyper rocking HC thrash at it's finest! Shitloads of hooks, shouted choruses, speed, personality! "It's fucking great" MRR

THE DUDOOS
Specium Sommer CD
"this is the catchiest record I've ever listened to" Slug & Lettuce "THE DUDOOS are incredible!" Short, Fast, + Loud

V/A HIGH ENERGY HIGH VOLTAGE
CD *$5ppd world!free with orders over $15*
A cheap way to hear how ass kicking all these bands are on Sound Pollution. 50 songs - 69 minutes!

also available: UNCURBED "Chords For Freedom" CD, V/A TOMORROW WILL BE WORSE VOL. 3 3x7"/CD,HELLNATION *Dynamite Up Your Ass* LP/CD, HELLNATION *Thrash Wave* CD, MUKEKA DI RATO *Acabar Com Voce* CD, ALLERGIC TO WHORES *The Lipstick Murders* CD, KRIGSHOT *Orebro Mangel* CD, UNCURBED *Punks On Parole* LP/CD, EXCLAIM *Critical Exploder* LP/CD, V/A TOMORROW WILL BE WORSE CD, NINE SHOCKS TERROR *Paying Ohmage* LP/CD, ALLERGIC TO WHORES *Shadows ...* CD, Y *Global Player* LP/CD, V/A TOMORROW WILL BE WORSE Vol. 2 LP/CD, WHN? *Stand Fast...* LP/CD, SCALPLOCK *On Whose Terms?* LP/CD,

SOUND POLLUTION PRICES
7" EP $3.50 USA, $4 Canada/Mexico, $7 World - $5 each additional
CD $8 USA, $10 Canada/Mexico, $12 World - $10 each additional
CD* $6 USA, $8 Canada/Mexico, $10 World - $8 each additional
LP $8 USA, $11 Canada/Mexico, $15 World - $12 each additional

MCR CO. JAPAN RELEASES

V/A THIS IS THE LIFE VOL. 7 CD
The seventh installment showcasing the new HC, punk, and thrash bands from all over Japan w/ MIND OF ASIAN (3 songs!), MILK COFFEE, BUTTER FINGERS, PSYCHO TO BLACK, NOISE ATTACK, DEFIANT, DIVERS, ZILLION, S41, ORIGINAL POLKITCH, MAXWELL MURDER, TheYoungDaysNoReturn..., CROW DRAGON TEA, CATTY WITCH. 14 bands - 25 songs.

V/A ALL CRUSTIES SPENDING LOUD NIGHT 2002 video
w/ Zoe, Deconstruction, Disclose, Abraham Cross, Framited, Effigy, Poikkeus, Reality Crisis, Defector, Life. 21 songs, 1 hour, ntsc/vhs.$12 USA, $15 Canada/Mexico, $19 World

CLAMPDOWN "We Sure Won't Keep Quiet" CD
An adrenalin radiating Oi/Skins sound masterpeace!

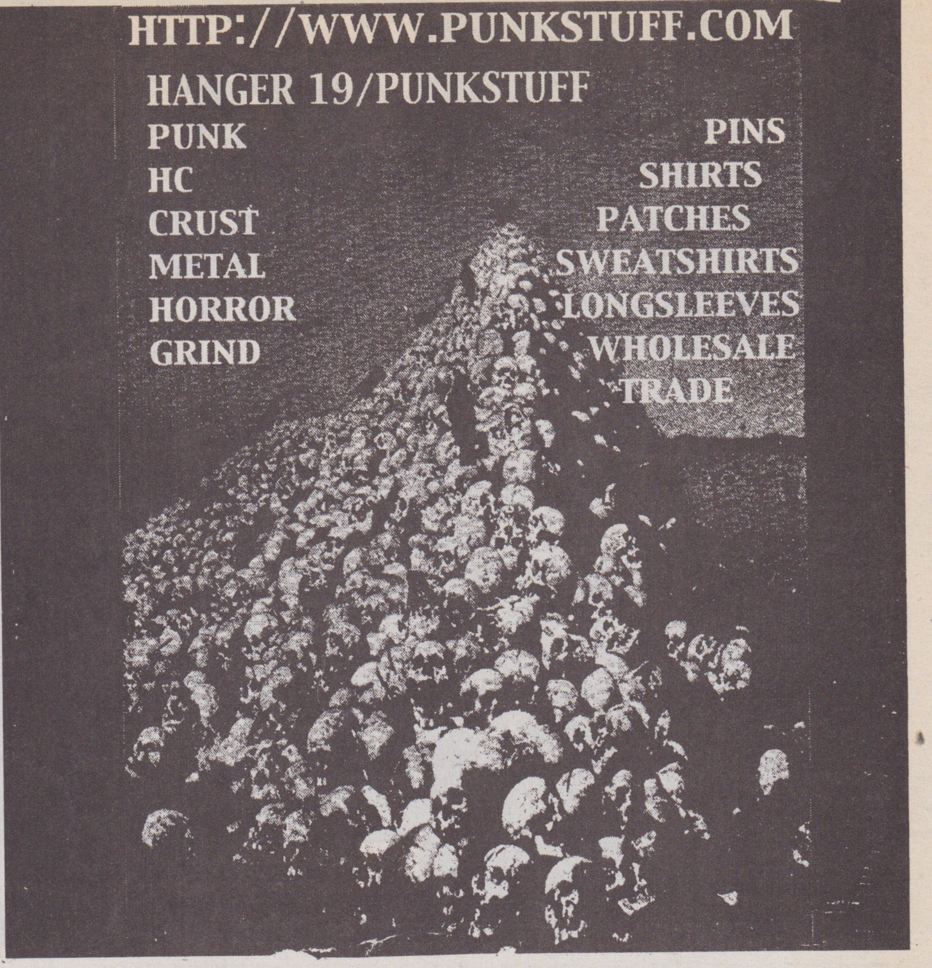
INFERNO PUNX photo book $16 U.S., $20 Canada/Mexico, $25 rest of the world.

THE SOLUTION "I Don't Like You" MCD
Gifu Japan's oi/street punk bands 2nd maxi single CD. Includes Slade cover.

MCR CO. JAPAN PRICES
7" EP $5 USA, $7 Canada/Mexico, $9 World
MCD $7 USA, $9 Canada/Mexico, $11 World
CD $11 USA, $13 Canada/Mexico, $15 World

no checks! use a money order payable to: Sound Pollution.
All orders outside the U.S. shipped by AIR mail.
Print catalog free with order or send $1.
Check the web site for a complete list of available titles, news, tour dates, sounds, order by credit card, etc.

SOUND POLLUTION
P.O. Box 17742 Covington,KY 41017 USA
www.sound-pollution.com



CLASSIFIEDS

JESUS OWES ME $20 Show people what's happening. Black t-shirt, white lettering. M.L.XL send $18.50. Specify title and size to Perfect Circle, 512 Northampton Street, Edwardsville, PA 18704.

FREE PUNK ROCK FOR THE PEOPLE. Help keep punk rock in the hands of the punx! Swap tapes with a captive of the U$ prison industrial complex Been down for six with four to go. I have hundreds of recordings from '77-'97. All forms of punk and hardcore. Let's get the punz from around the world networking again on a personal level. Send a list of what you got and what you want and I'll do the same or if you just want to bullshit send correspondence to: Danny Wisner, #12220543, Snake River Corr. Inst., 777 Stanton Blvd., Ontario, OR 97914.

NEW ZEALAND PUNK ROCK! Spelling Mistakes "Epileptic Apocalypse" 1979 -1999, 52 tracks double CD!, "Move to Riot" NZ Punk comp CD – many rare KBD tracks, Scavengers CD, Nocturnal Projections "Nerve Ends..." CD, AK79 CD-lots of extra tracks, all $12 each ppd Airmail. Flesh D-Vice "Flaming Soul" 2xCD $20 ppd. Write for track listings/info. rawpower@paradise.net.nz.

HOPE YOU EXIST 32-year-old guy needs perverted girl with same sexual kinks to write and record songs with. Interests: herbs, libraries, finding neat sounds, yoga, college radio. Bart, 166 Old Marlton Pike, Medford, NJ 08055.

LOOKING FOR Septic Death – box set; Crucial Section – Speed Core EP; Flash Gordon – EP; Total Fury – Spring Thrash EP; Mob – Step Forward EP; Heresy – Thanks EP; Underdog – EP; Suicidal – Live LP; Reason for Living – comp 3XLP's. Write or call Jose Ortega, 8225 Summerfield, Whittier, CA 90606; 562/706-7264.

FOR THE BIGGEST AND BEST CATALOG of rare and punk records, shirts, buttons, patches, stickers, studded belts, etc...from bands like: The Adicts, Adverts, China White, Dead Kennedys, The Misfits, Zounds, Subhumans, The Dickies and thousands more, send $1.00 or three stamps (2 IRC's or $2.00 overseas) to: Dr. Strange Records, PO Box 1058, Alta Loma, CA 91701, USA. Or check out our web site: www.drstrange.com. Also, when in Southern California, visit our store (40 miles east of Los Angeles) (909) 944-1778. Open 10:00 to 7:00 every day.

TRADE OR SALE Bandana Thrash – flexi; Wide Awake – EP on schism; INFEST/PHC – flexi; JUDGE – EP on Schism; CRUDOS – Canciones LP; Together – Comp EP; Heresy – Discography LP; Chain of Strength – EP on Green; Look At All The Children – comp LP white. So call or write, Jose Ortega, 8225 Summerfield, Whittier, CA 90606;562/706-7264.

PUNKS! GEEKS! FANS OF OUTSIDER MUSIC! Bad Bunny Records is publishing it's first zine-interested in starting a community of unknowns who want to communicate with like-minded weirdos. Send Music – Poetry – Articles – Art. 52 Strickland Lane, Ardmore, TN 38449.

SUBURBAN REPTILES 7" EP NZ's earliest known studio punk recordings from mid 1977-78. 4 songs, 2 unreleased & 2 opp. Comprehensive photos & liner notes by vocalist Zero. Ltd to 350, mail order get colored vinyl. $7 ppd. Airmail-World. Simon Kay, PO Box 7127, Wellesley St., Auckland, New Zealand. rawpower@paradise.net.nz.

FAST, RAW, OLD STYLE punk/hardcore. Free downloads of 70 songs at http://www.mp3.com/stillborns. Bootlegging is encouraged. 47 song cdr's and tapes are both $2 postage paid. Send money orders, checks or cash to Chuck Martin, PO Box 666, Greensburg, IN 47240-0666.

SUBMIT.

Band Interviews, Zine Interviews, Guest Columns, Letters, Articles, News, Videos, Or Anything The D.I.Y. Punk Community Might Be Interested In Reading About. Send It In—Maximum RocknRoll Is What You Make It!

MAXIMUMROCKNROLL PO BOX 460760 SAN FRANCISCO, CA 94146-0760

MAXIMUM ROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA
94146-0760

PRESORTED STANDARD
US POSTAGE PAID
SAN FRANCISCO, CA
PERMIT No. 728

CLAIM: "I have no ambition whatsoever to use (the war) as a political issue."
- President Bush, 1/23/02

CLAIM: " Politics ought to stay out of fighting a war. There was too much politics during the Vietnam War. There was too much concern in the White House about political standing."
- President Bush, 3/13/02

CLAIM: "[People] need to be very cautious not to seek political advantage [from the 9/11 or the War on Terror]... Such commentary is thoroughly irresponsible and totally unworthy of national leaders in a time of war."
- VP Dick Cheney, 5/16/02

FACT: "The Republican Party is responding this week with its first advertisement portraying Mr. Bush as fighting terrorism...By indirectly invoking the Sept. 11 attacks, the commercial plays to what White House officials have long contended is Mr. Bush' s biggest political advantage: his initial handling of the aftermath of the attacks."
- NY Times, 11/21/03